

FEBRUARY 1952 50c

# Junior Arts and Activities

PERIODICALS  
JAN 31 1952  
Lafayette Junior High School Library Collection

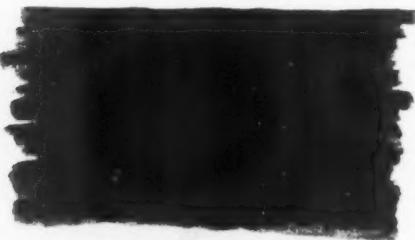


ART ROOM  
Lafayette Junior High School  
Elizabeth, New Jersey

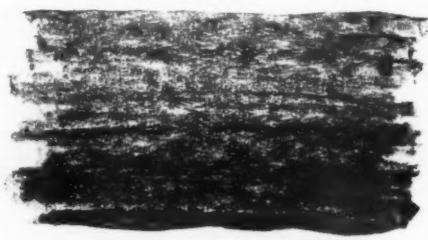
# CRAYRITE IS A BETTER CRAYON AND YOU CAN PROVE IT!

## Compare CRAYRITE Crayons for Blending

CRAYRITE Colors blend easily, smoothly to give a wide range of beautiful intermediate shades.



Other crayons are often too hard or soft for effective blending of colors for attractive shades.



This is one of several simple tests you can make to prove to yourself CRAYRITE Crayons give you superior, professional quality at no extra cost. In addition to easier blending, you will find CRAYRITE Crayons show marked superiority in all these other important qualities:

### Compare CRAYRITE for—

**COLOR** . . . CRAYRITE colors are bright and true.

**FLAKING** . . . CRAYRITE pigments are skillfully blended to prevent flaking.

**PILING** . . . High quality materials properly aged reduce piling.

**STREAKING** . . . CRAYRITE Crayons are uniformly free from grit and other impurities.

**STRENGTH** . . . CRAYRITE Crayons are uniformly strong.

Because CRAYRITE Crayons are made of exceptionally fine materials we invite you to make your own comparisons with the crayons you now use. We are confident you will find them better in every respect for your use in the classroom.

NOTE: There are definite differences between CRAYRITE and other good crayons. We have purposely exaggerated these examples to illustrate what you can expect to find on actual comparison.



CRAYRITE Crayons —  
Professional Quality  
at No Extra Cost.

### FREE —

Mail coupon today for a full size, 8-stick package of Milton Bradley CRAYRITE Crayons. With it, we'll send our helpful folder, "Getting the Most Out of Crayons."

MILTON BRADLEY COMPANY, Dept. SA-2  
Springfield 2, Mass.

Please send me without charge a regular 8-stick package of CRAYRITE Crayons and your folder, "Getting the Most Out of Crayons."

NAME.....

NAME OF SCHOOL.....

CITY & ZONE..... COUNTY..... STATE.....

I teach..... Grade.....



MILTON BRADLEY  
COMPANY  
SPRINGFIELD 2, MASS.  
Boston - Philadelphia - Chicago

## Dear Classroom Teacher

Recently I attended the annual convention of one of our state art education associations. It was a lively meeting with a number of distinguished, nationally-known art educators as guest speakers. As the meetings came to a close and we packed our suitcases to come back to our various teaching positions, I tried to summarize the highlights of the meeting.

I think I was most impressed with the fact that there was so little emphasis upon the **quality** of art work produced by children. There were no speeches on how to **improve** drawing, painting and crafts by children. The talks and group discussion centered around how to improve **children** through art activities—how art experiences can contribute to the development of reliable, cooperative, thinking young citizens.

The speakers continually stressed the importance of building a "permissive atmosphere" in the classroom where children could feel as free to exercise their imaginations as in exercising their muscles.

If we believe that it is important to develop young people who think for themselves, are imaginative and who have inventive minds (and is this not the type of citizen we shall need in the world of tomorrow?), then there can be no question that creative art experiences are a necessity in the total school program. It is unimportant that we ourselves may not be capable of producing art work of high quality. If we are willing to cultivate that "permissive atmosphere," children will respond with joy and enthusiasm.

Our job is one of stimulation and encouragement. When the child does not respond to the creative approach, it is because he fears he will not meet adult standards or receive approval. We must convince him that he has something to say which is his very own and that what he has to say is of real importance—to him and to us. When the child is assured that we appreciate his efforts, no matter how humble they may be, he will find an inner happiness and a deep satisfaction in expressing himself creatively.

Sincerely yours,

*F. Louis Hoover*



# Painting with Imagination

Freedom in the handling of color and brush allows spontaneous representation, leads to greater art appreciation, increases the ability to feel and express ideas. The quick response of Artista Water Colors and Artista Tempera encourages creative work. Each is a Gold Medal product, brilliant in value and chroma, perfect in intermixing quality, in a wide color range.

**BINNEY & SMITH CO.**

41 East 42nd St., New York 17, N.Y.

JUNIOR ARTS AND ACTIVITIES

# Junior Arts and Activities

CREATIVE ACTIVITIES FOR CLASSROOM TEACHERS

**EDITOR**

**DR. F. LOUIS HOOVER**  
Director, Division of Art Education  
Illinois State Normal University  
Normal, Illinois

**MANAGING EDITOR**  
**JESSE MILLER**
**EDITORIAL ADVISORY BOARD**

**JOSEPHINE BEYMER**, Director of Art  
Kansas City Public Schools  
**HELEN J. COPLEY**, Director of Art Education  
Detroit Public Schools  
**MARION QUIN DIX**, Supervisor of Art Education  
Elizabeth, New Jersey, Public Schools  
Vice-president, National Art Education Association  
**WAN E. JOHNSON**, Consultant in Art Education  
Dallas Independent School District  
President, Western Arts Association  
**DR. ANN M. LALLY**, Director of Art  
Chicago Public Schools  
**PHYLLIS LOGAN**, Supervisor of Art  
Tucson Public Schools  
**MARION E. MILLER**, Director of Art Education  
Denver Public Schools  
**EDITH L. NICHOLS**, Acting Director of Art  
New York City Public Schools  
**SHIRLEY POORE**, Supervisor of Art  
Long Beach, California, Public Schools  
**MARY RANDALL**, U.S. Specialist in Fine Arts  
Washington, D. C.

**THE JONES PUBLISHING COMPANY**

**G. E. VON ROSEN**, President  
**HARVEY R. KIPEN**, Vice-president  
and Advertising Manager  
**CURTIS FULLER**, Editorial Director  
Editorial and Advertising Offices:  
542 N. Dearborn Parkway, Chicago 10, Ill.  
Willitakill 4-0363  
Eastern Advertising Representative:  
Brand & Brand  
521 Fifth Ave., New York 17, N. Y.  
Murray Hill 7-2088  
Western Advertising Representative:  
Brand & Brand  
1052 W. 6th St.  
Los Angeles 14, Calif.  
Michigan 1732  
Copyright 1951 by  
**THE JONES PUBLISHING COMPANY**  
All Rights Reserved



Volume 30  
Number 6

## Contents for February 1952

The Editor's Desk.....	F. Louis Hoover.....	3
Art for the First Grade.....	Jane K. Pitkin.....	6
Experiments Toward Design...Robert D. Erickson.....	10	
To Secure These Blessings.....Marion Quin Dix & Lester Dix....	15	
A Class Considers Two Great Presidents .....	Anna Dunser .....	19
Junior Art Gallery.....		22
A Mural for the Third Grade...Fred W. Metzke, Jr.....	24	
You Can Have Art Gallery.....Mary McMullan.....	27	
How To Have Fun with Wood..William Bealmer .....	30	
Art Appreciation Series.....		32
Collages in the Classroom.....Carol Kottke .....	34	
Let's Draw Trees.....Guy Frank .....	38	
One-Stop Shopping .....		41
Books of Interest and Audio-Visual Guide.....		42
Shop Talk .....		44

JUNIOR ARTS & ACTIVITIES is published monthly except July and August by the Jones Publishing Company, 542 N. Dearborn Parkway, Chicago 10, Illinois, G. E. Von Rosen, President. SUBSCRIPTION: One Year, \$4.00 in the United States and foreign countries. Single copy, 50c. CHANGE OF ADDRESS: Four weeks' notice is required. Send old address as well as new. ENTERED as second-class matter September 27, 1939, at the Post Office in Chicago, Illinois, under the Act of March 3, 1879. JUNIOR ARTS & ACTIVITIES will consider for publication articles concerning creative activities for children. Correspondence regarding manuscripts should be directed to the Editor.

# ART

## IN THE FIRST GRADE



"Me and My Pets" was drawn with red crayon by first grader.

**What can 5½-year-olds do? What do they enjoy most? An experienced teacher gives suggestions for first grade art activities.**

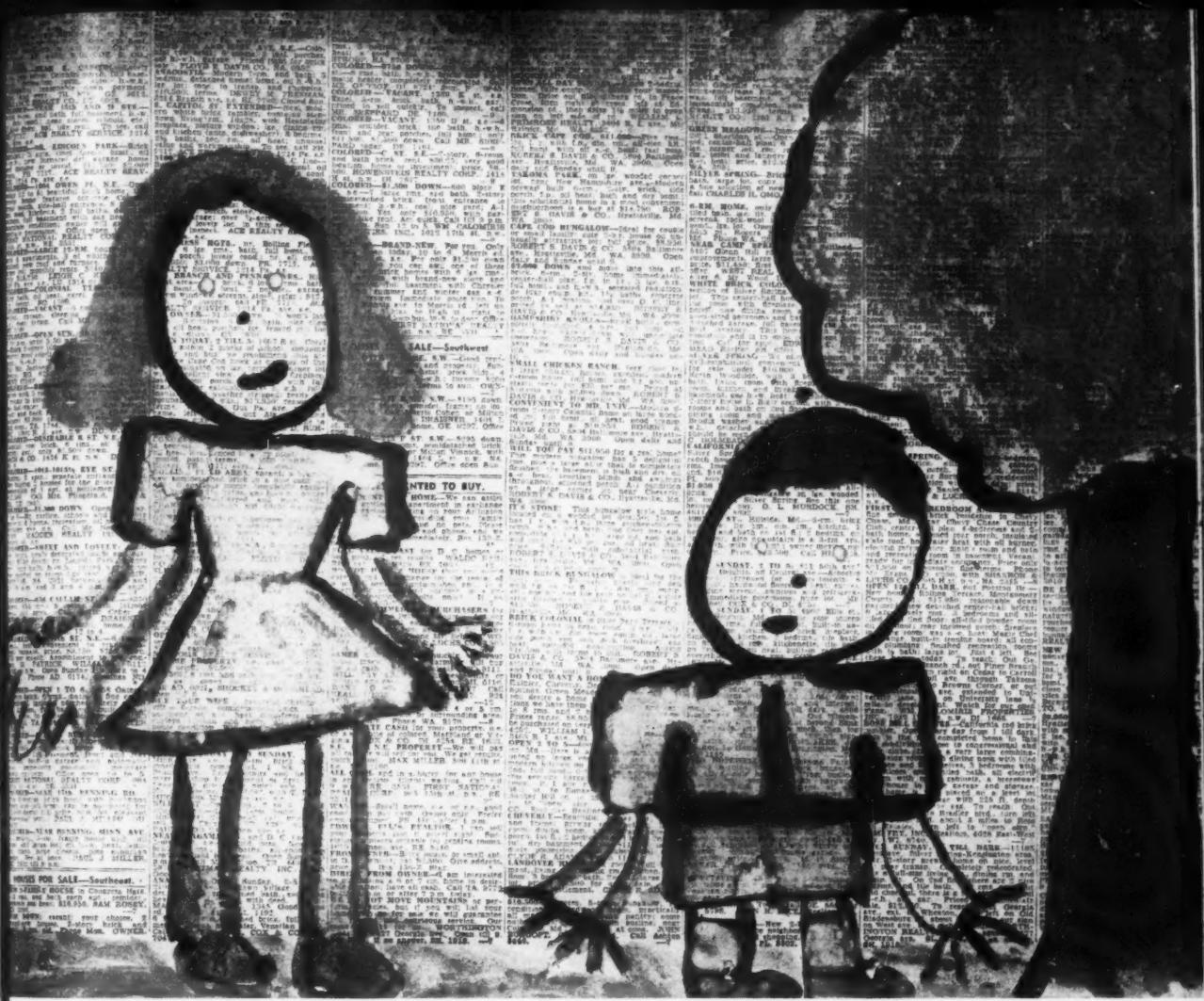
By JANE K. PITKIN

"What shall I put on my bulletin board? My children are still scribbling!"

This cry for help came from one of the many teachers who for the first time this year had 5½-year-olds in her primary class. The answer, of course, is that these scribbles could be mounted on colored paper and proudly displayed on the bulletin board. But what else can these children do? Early art experiences are of utmost importance and should be planned in accordance with the physical and mental development of the age group.

At 5½ years, children have good motor control, although the smaller muscles are not as fully developed as the larger ones. Eyes are not yet mature. We should not expect them to tie shoe laces or manage difficult buttons. They are interested primarily in group activities.

The 5½-year-olds need to experiment with all types of materials and equipment. They enjoy using their hands and can look after housekeeping details. They are ready to learn self-reliance and



Water-color painting on newspaper was first grade experiment in Woodlawn School, Arlington, Va.

are still  
who for  
ry class.  
mounted  
board.  
ances are  
ence with  
ugh the  
er ones.  
tie shoe  
primarily  
materials  
ok after  
nce and

to respect the property rights of others. After taking a trip they may not be ready at once to discuss it or to make pictures. Wait until the trip has had time to "sink in." Some child will voluntarily begin to tell about it when the time is right.

#### ART MATERIALS AND THEIR CARE

For this age group use materials which are easily controlled: bristle brushes, of varied sizes; rather thick poster paints, large crayons, 18 x 24 inch paper; plasticine or plastic clay, scissors, paste and colored paper; big rolls of brown craft paper for murals or large pictures. A collection of challenging materials such as spools, yarns, string, shiny paper, small boxes, pipe cleaners, wire, cloth, needles and thread may be stored in eight shoe boxes which fit neatly into an orange crate. Every school room needs storage space for large paper—an empty sand table or a shelf built under a work table. A portfolio of heavy cardboard with holes punched in

the top edges for shoe string handles may be hung on a closet door to hold choice paintings.

From the first day of school children need to feel that the schoolroom is theirs. They will learn where things belong and that they will find them again only if they are put away where they belong. Very few materials should be made available to the children at first. It has been found that too many materials in sight at one time are bewildering.

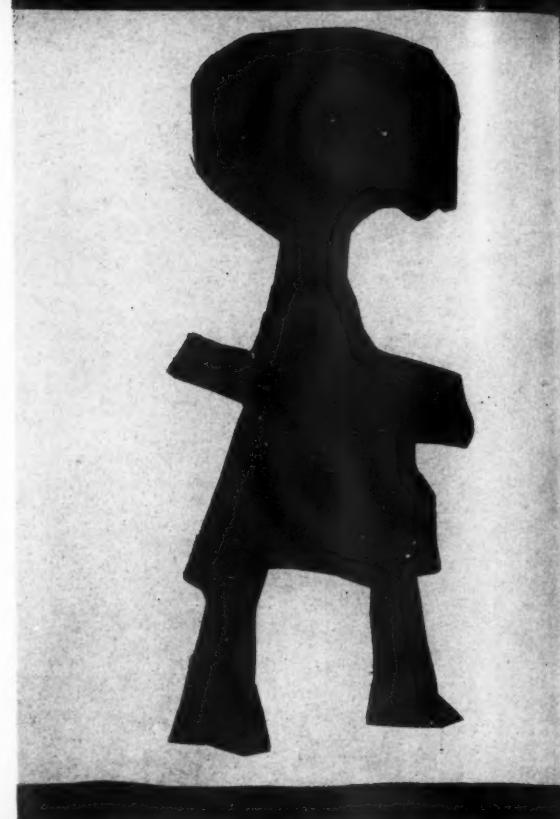
A big box of old crayons should be ready to use on the first day. Children try these, learn to use them and put them away. Then one day they are ready for a "surprise." Show them new crayons. Let them enjoy the clean bright colors. Ask them to name the colors. How many are there? How can we take good care of them? Try the new colors on grey bogus paper.

(Continued on next page)

The next surprise may be an easel, or a large piece of cardboard with newsprint clipped to it. Provide about five different colors of powder paint. One or two children may paint at the same time but only one child to a sheet of paper. Show how to dip the brush in the jar and how to wipe off the excess paint. Suggest they don't use much paint or the picture will be drippy.

If tall glasses or jars are used have a brush in each one but not more than an inch of paint. Brushes may be taken out at the end of the day and placed in a box. They should not be dripping with paint but they need not be washed each day. To keep the paints just right, a "helper" may add two eye droppers of water to each jar and stir it with a tongue depressor or stick before replacing the brushes.

Change one of the colors to add zest to the painting. Say, "What is different today in the paint corner?" Someone will discover that pink has replaced red or turquoise has replaced blue. In



Small children enjoy direct cutting in paper.



winter children will enjoy using gray paper with white paint for snow scenes.

When the children know how to manage paints, spread newspapers on the floor so that four children may paint at one time sharing one set of paints. Each child should have only one brush and should learn to wash it in his can of water and dry it on thick newspaper. He uses up one color from the brush before washing it clean for the next color. Paints are safest when kept in a box or a wire container for tumblers—they don't tip over, are easier to move and put away.

Bore holes in a block of wood or wooden box to hold scissors. You can see at a glance where scissors are missing. Emphasize safety rules for scissors—children should not run with them or put them in their mouths.

Pasting is easier for everyone if desks or tables are covered with newspapers and popsicle sticks

are used as paste sticks. A little paste smoothed on the edge of the picture and pressed down will make it stick tight.

Plasticine is fun but it gets soft and limp if handled too much. Children may try it out a bit, then encourage them to get down to business and make something. One child said, "This is the way I lie down to play with my electric train," and pointed to the figure he had just made. Clay objects look well grouped on a table or window sill (away from the heat, however).

#### PAINTING AND DRAWING

At first some children will make recognizable figures and houses while others are still scribbling. This is a flexible stage. They may scribble one day and make a "picture" the next. Save some of these early drawings and watch the child's growth. If the child tells a story, jot it down on a card or the back of the picture. Often, of course, there will be no story.

When most of the children are including the human figure in their drawings, many types of motivation can be used

to advantage. After outdoor play with a ball, encourage the children to talk about it. Let them tell how they threw it and caught it. Then say, "Let's make a picture of how we play ball." You will find that nearly every child will draw arms and eyes on his figure because these are important in playing ball. Use daily experiences as motivation "to enrich concepts and activate their passive knowledge," as Dr. Viktor Lowenfeld says.

A winter mural is fun for everyone. The motivation is "what you like to do when it snows?" After much discussion, each child may draw himself on a large sheet of paper. With most of the children acting as critics, one or two children may tear a big snow hill from a sheet of newsprint and pin it on the bulletin board. Each child may now pin up his own picture and soon the hill is gay with children. There are many variations of this such as a "birthday party" or "rainy day."

To paint a mural, six children may work on the floor where newspaper is spread around a long sheet of brown craft paper. They have talked about what they want to

(Continued on page 40)

Once a child has a definite concept of the human figure he is apt to repeat it over and over.



Jan K. Sutton  
© 1952

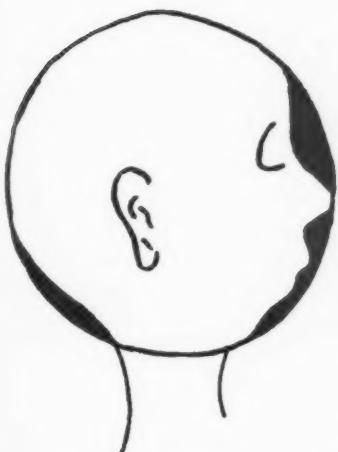
**EXPLODING LIGHT BULB,**  
Grade 8



**BLACK AND WHITE COMPOSITION, Grade 8**

**EXPERIMENTS TOWARD**

**design**



VARIATION ON A STILL LIFE, Grade 8



TRACED HAND AND FREELY DRAWN HAND WITH DETAIL



AUTOMATIC DRAWING, Grade 8

An experienced art teacher outlines methods of teaching creative design to students at all age levels. Secret is variety and flexibility of materials.

Reprinted through courtesy of  
The Western Arts Association

By ROBERT D. ERICKSON

Laboratory School  
University of Chicago

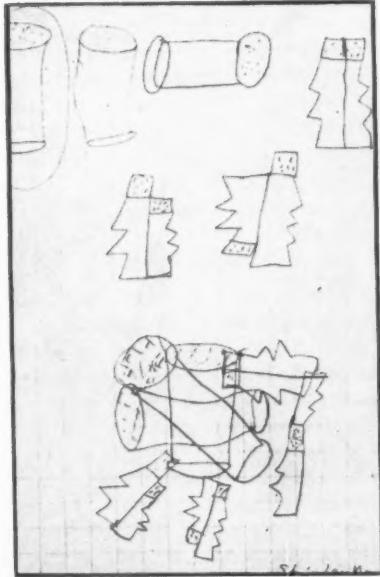
As the young supervisor-teacher left the crowded bus and walked toward one of the outlying schools of the town of 75,000, he examined the contents of his shopping bag. He planned his morning's work as he thumbed through sandpaper sheets, twine and thread, string, water colors, turpentine, daily newspapers, dried leaves, twigs, pebbles, burned wood, leaf buds, streetcar transfers, old theater tickets, a picture-photo magazine and a package of colored drinking straws.

He planned each of his seven morning teaching sessions in sequence. He would work on crayon experiments in the kindergarten, photo montages in the first grade, newspaper collages in the second, string experiments in third, collages of various objects with drawing in fourth, observation-enlargement drawings in fifth, and paintings on sandpaper in the sixth. He knew that the plans were only tentative for often the class or its individuals would indicate the nature of the next experiment. He had learned through experience that the teacher needed to be flexible and chameleon-like to adapt methods, techniques and self to each new situation.

He sat down on the floor with the 40 kindergarteners and brought out about a dozen sandpaper sheets, a roll of twine and turpentine. Together he and the children discussed ways of using crayons. Since the children knew



DISTORTION OF A GIRL, Grade 7



VARIATIONS ON SALT SHAKER, Grade 5

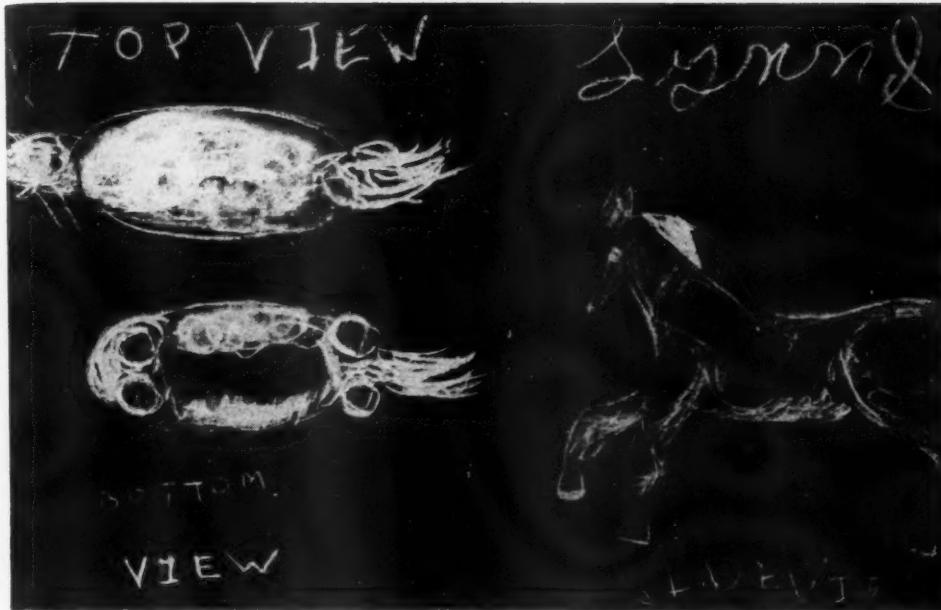
only heavy or light pressure in using this medium, they began to wonder as the teacher showed them (1) how crayon melted on paper soaked with turpentine, (2) how sandpaper gathered the wax, (3) and how string could be formed or dropped and a print made by rubbing crayon over the paper placed above the string. He mentioned that the crayon could be rubbed, scratched, erased and written over. He emphasized that the methods demonstrated were not the only ones but that each child would discover more. He left after going briefly to each child to encourage and to listen to the proposed plans of each. He suggested a starting point for those who were perplexed. The class was left to carry on with the regular teacher.

In his few planning minutes between the kindergarten and the first grade, he tore a picture magazine into separate sheets and wondered — was he headed in the right direction in —

- accepting the work of everyone
- believing that all people had talent of some kind
- not teaching design directly but teaching toward design and designing

#### CLOSE-UP OF WEEDS, Grade 7





THREE VIEWS OF A HORSE, Grade 3

- being more interested in the development of each child than in his final product
- teaching towards an awareness of the sensory world rather than teaching direct appreciation of the objects in it
- expecting the products of each child to differ markedly from those of his classmates
- trying to reach the interest and need of every child
- attempting to discover the needs of children at different levels through trial and error and evaluation
- believing that design sense is intuitive in each child and that design could not be taught but could be prepared for by kindling, encouraging and fostering the design
- believing that *all the senses* needed to be developed.

These questions were constantly in his mind as he continued through the morning demonstrating all the methods he knew with each class, always being careful not to demonstrate a product that children could copy. He suggested that the first graders trade their unused, uncut photographs with each other and explained how they were used by advertisers, by the motion picture industry and by book illustrators. One class observed bits of burned matches, bits of tree bark, dried leaves, clumps of dirt and pebbles and drew 50X enlargements of them in various mediums.

One class asked for help in drawing legs of animals. His plans for this class were altered and structural diagrams of leg types were placed on the board. The class and teacher noted the similarity in structure of cat to dog



DRAWING OF MY OWN FEET, Grade 4

to human, or horse to human, etc. and pivotal points were discussed and sketched.

The teacher-supervisor had learned that the world about him was his teacher—his source of material for experimentation. Observations of surface aspects of all objects—structural forms in nature, man-made forms, the paintings, sculpture, jewelry, architecture and all the created cultural products, if closely studied, yielded information which could apply directly to his teaching.

He needed to learn how, when, where and why to apply his information. Each week he was seeing 2000 students, ages five to fifteen. Here was his experimental group. His experiments were applied freely — were adapted to whatever age level they would fit. He was trying constantly, observing results and evaluating constantly.

He discovered that in the kindergarten through the third grade he most frequently concentrated on experiments with one medium—such as crayon, chalk, clay, newspapers, and photographs—with an emphasis on thorough exploration of each. He tried touch sculptures in clay, simple surface treatment of paper, color matching by using pigment and matching half a color photograph or painting. He never criticized the child's composition since he encouraged the intuitive sense of balance in each child by accepting whatever the child did.

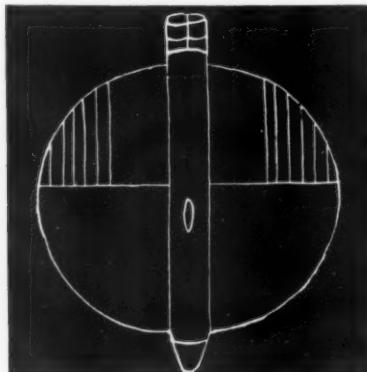
From the third through the sixth grade he encouraged further material experimentation and concentrated on building a visual language that would prepare the child for design experiments. Such structural elements as overlapping, transparencies, double images, juxtaposing, shifting and advancing-receding color were applied. Methods and techniques used by contemporaries in fields of poster painting, advertising, sculpture, construction, printing and photography were introduced. With these he laid the groundwork for designing by providing opportunities towards control of mediums—of methods and techniques to the point where they would be at one's fingertips to apply when, where and how needed.

At the seventh grade level a direct approach to design and designing could be taken. The adolescent was then able to approach design as did the designer by—

- surveying all possible angles to the problem
- selecting the direction or directions which seemed to be most suited to the problem
- relating the problem to human needs
- adapting known methods and techniques to the direction selected
- evaluating progress and results constantly
- changing direction when such was indicated
- continuing experimentation and evaluation until satisfactory results were obtained.

The teacher-supervisor arrived at these beliefs after 10 years of experimentation:

- Designing is a way of thinking and doing that must be encouraged. It is not a result of teaching organization by rule but a result of individual growth and development of the design and organization sense in each individual.
- Organization comes through control of mediums, through knowing which methods and techniques to apply to the problem, through understanding processes, and through application of the results of experimentation towards a solution.
- Design education is educating the child towards becoming a mature adult—one who will appreciate and use the well-designed products of his own time and age. ●



NEW DESIGN PLANE based on analysis  
of paper airplane; Donald, Grade 7

# To SECURE THESE BLESSINGS...



By MARION QUIN DIX  
and LESTER DIX

Two top art educators present a major statement on creative activities for democratic, American schools of today.



*Photo by Joseph Salzman*

Elizabeth, N. J. students have freedom in art activity.

For 175 years we have been trying to catch up with the great ideals of the Declaration of Independence and the Constitution—to learn how to make those ideals an actuality in our daily life. Good art education actually does go directly to the basic aims of our society. It contributes at every point to the achievement of our democratic ideals. In order to show how this is possible we shall discuss:

1. What we think good art education is, basically;
2. How good art education provides for the life, liberty and pursuit of happiness for all children;
3. How a strong and healthy art program can be built in a community by democratic methods.

Art education has been justified on many different grounds. By some it has been conceived as a genteel decoration of life and learning, contributing taste and "beauty" to the more "serious" business of life. It was supposed to round out personal living—add grace to efficiency, combine business with pleasure, provide relief from the tedium of the necessary job and make a grim world more endurable. Commonly this point of view has gone so far as to imply that art experience is mainly recreation, almost in the sense of amusement.

(Continued on next page)

Another point of view is based on the discovery that art experience actually is recreational, in the sense of re-creative, and that it does release pent up tensions that arise in activities enforced upon a person. From this point of view the arts have become a kind of medicine to be administered to people who were assumed necessarily to have become sick in the ordinary processes of living. Almost all of the educational justification of the arts is apt to fall under one or more of the claims that art experience is (1) genteel and decorative, (2) respectable recreation or (3) emotionally stabilizing or therapeutic. We can grant that all these claims are true but still miss what seems to us to be the vital significance of art education.

In a healthy society the general aim of education cannot be merely to gloss over inadequate living for cosmetic reasons or to relieve boredom or to cure sick people. The major purpose of all our education must be to conserve and build up the health and strength native to all humans. A health-giving education must contribute to the growth of children in strength, intelligence, and sensitivity.

Our democratic faith rests on the belief that we can trust our citizens because they have health, strength, wisdom and humane feelings. We believe that children can grow, through good education, in the power to stand on their own feet; to think for themselves; to clarify their purposes; to organize their energies; to work with their fellows; to carry out group purposes successfully for the good of all. These are essential capacities for good American citizens who can be trusted to build and maintain a democratic society.

The capacities listed can be developed in just one way. They cannot be learned from hearsay, from reading the lives of great men, from lectures by adults or even altogether from free discussion. They cannot be applied on personality nor injected into the blood stream. They cannot be treated as educational accessories. They must be built into the growth process by the continuous opportunity to practice them.

Good American citizenship and healthy human dispositions will be the possession only of those people who know from first hand experience how to maintain a free society and who, in the process, have learned that no other kind of society is fit for human beings. Daily learning must provide the experience of ego satisfaction in achievement and mastery as well as the emotional warmth of working with materials and processes that permit expression of the most deep-lying human feelings. What will be the nature of an art education program designed to meet such specifications?

**1. GOOD ART EDUCATION WILL BE INFUSED AT EVERY POINT WITH INDIVIDUAL FREEDOM.** The word freedom lies at the very heart of our national existence. For many years we have heard a great deal of talk, particularly from our industrial leaders, about "free enterprise." No thoughtful person wants

to take free enterprise away from our business men. What educators want is that teachers and children also be permitted to conduct free enterprises. Much of education must be imposed upon children because they must accept the attitudes and practices of their culture. Art education cannot accept such imposition. It must be expressive of the human being as an individual or it is just *not* art. At every time in the world's history artists have had to purchase their freedom and integrity at a high price. It is to the glory of human civilization that they have been willing to pay the price even when it meant rejection by their fellow artists. No human activity is more closely associated with human sturdiness and undefeatable courage. If children are to develop this priceless ability to stand alone in defense of what they wish to say, their early experiments at a time when they could easily be over-ridden must be respected. As truly for the child artist as for his mature professional counterpart, his experimentation must be carried on in the clearest spirit of freedom or it loses its own soul and becomes something other than art.

**2. ART ACTIVITY MUST REACH OUT AND GATHER IN EVERY CHILD WITHOUT EXCEPTION.** In America we are at last beginning to live down the tradition that the good things of life were necessarily for a few. Art, like health and comfort and cleanliness and decent manners, was something to be reserved for the privileged possessors of power, inherited wealth or "special talent." If somehow through great struggles an occasional newcomer from the people could climb into the circle of the privileged that was all right. But as a rule one of the masses was privileged to enjoy as a humble consumer some of the social wealth in the form of religious architecture and pageantry. Yet his participation was strictly limited and he was essentially an outsider. Under our American ideal there are no outsiders. By virtue of his membership in our society every child is born an insider. And unless we treat him as such our democracy will die at the root before it can be destroyed by external forces.

**3. ART ACTIVITY MUST BE A CONTINUOUS DAY-BY-DAY OPPORTUNITY.** There is no magic about it that will repeal all the laws of learning and growth. Here, as in other learning areas, success feeds upon success. No youngster who is constantly required to conform and submerge his own interests is going to be made free by a few dramatic experiences coming to him through the magic of art. It would in fact be an unbelievable kind of magic if a child — regularly repressed and inhibited — should from time to time burst into the freedom of expression essential to art. There is a magic about art experience but it is of a more understandable kind. The true magic of art experience is the repeated learning that one can do better "than he knew." Such experiences build up self-confidence, emotional security, moral courage and an eagerness for new experience.

What  
so be  
duca-  
must  
Art  
st be  
r it is  
artists  
at a  
n that  
then it  
an ac-  
dness  
develop  
what  
when  
d. As  
sional  
on in  
on in  
ul and

AND  
XCEP-  
to live  
e were  
ort and  
to be  
nherit-  
h great  
e could  
right.  
o enjoy  
in the  
Yet his  
entially  
are no  
society  
eat him  
e it can

VOUS  
magic  
ng and  
ss feeds  
quired  
oing to  
ning to  
t be an  
early re-  
the burst  
There  
e under-  
e is the  
knew."  
notional  
new ex-  
IVITIES

**4. ART ACTIVITY MUST RULE OUT AT EVERY POINT COMPELLED CONFORMITY, UNTHINKING IMITATION, AND THE MECHANICAL USE OF MASS PATTERNS.** We may still fool ourselves that we can teach good arithmetic by methods which violate human nature. If we try it in the arts we will be defeated at the outset. More clearly than in any other activity the arts stand or fall upon the immediate quality of the experience itself. The nature of childhood and the nature of art both require that the pay-off be here and now. Only rarely and with difficulty is the drive to self-expression in art forms recaptured later in persons in whom it has been killed off in childhood. The here-and-now quality of art activity makes it certain that if we try to teach in this field by compulsion, imposition, imitation and individual competition to meet rigid standards, we will know that we are failing and the children will know it. We shall be adding to all of the other maladjusting pressures that may be operating on their lives.

There is much more to be said in spelling out the detail of a good art program. For our present purposes it is enough to reiterate that unless our programs in art education are built in clear acceptance of the learning necessities just indicated, we shall not be training free citizens for a free society but candidates for subjection to a totalitarian state. At the same time we shall be ruining precious human material and contributing to the downfall of everything America stands for.

Assuming that we can be fairly clear in agreeing that the internal nature of art programs for children shall be solidly democratic, is it possible also to build the institutional structure of art education in the democratic tradition? We think not only that we can but that we must.

In organizing art education in the public schools, we are at work on a social program and social programs are necessarily political in nature. We believe that in a democracy, education and politics are inescapably intermingled and that the life blood of democratic politics is education. In our society we must get what we want by persuasion. We work through group organization (which is politics) but the nature and quality of democratic group organization is sharply different from the group organization of power politics. In democratic group organization we persuade one another to common purposes and we work together with shared understandings and open publicity. Our leaders, political or otherwise, must be educators as well as organizers. Indeed, they must organize through education. No art teacher, art director or even superintendent of schools can by himself decree and put into effect a good art program. It is true that many such attempts have been made but they have uniformly resulted in practices which violated some or all of the democratic essentials discussed at an earlier point.

We are convinced that there is a truly democratic way to go about building a democratic art program. We believe that it fits the best of our American political tra-

dition in that it proposes to *start at the grass roots*. In education the people at the grass roots are the children. Not only are they the most important people in the situation, they are the strategic people to start with.

Take a realistic glance at our kind of politics and another kind with which we are familiar. We know that much of our political life still retains more than vestigial remnants of ancient patterns of power politics. Often to get started with a new program of welfare one must first seek out a few persons in positions of power or influence and obtain their consent for a beginning. And we know equally well that educational politics has not altogether escaped from such conditions. But on the other hand, we know of plenty of instances of political leaders who have been clear and honest enough about their purposes and intelligent enough to take their proposals directly to the people and argue their cases in the clear light of day, letting the power politicians fall where they may. This latter pattern is the only one fit for the political activity entailed in building educational programs.



A good art program must reach out and include all children regardless of age, ability or economic background.

In building a good art educational program for the long pull, the sequence of developments goes something like this. If you first win the children, it is possible by playing your cards right to win all the others who will be concerned with the program. Happy, successful and well-adjusted children are the best means of winning their teachers and their parents to your side. Children, teachers and parents who all want the same things and know why they want them are a well nigh irresistible influence in the winning of principals. Principals, with the parents, teachers and children lined up behind them, can go pretty far in persuading superintendents and boards of education to their purposes. Since public school parents are a majority of the citizens, in most American communities, additional grass root support can be built up simultaneously in the community. Of course the process is not as simple, as easy, or as quick as might be inferred from this brief outline.

The word politics has entered this discussion several

times. We may as well recognize that what we have just been talking about is organizing political support. We do not win new social advantages in our American communities unless we organize such support. Our social progress has always meant organizing social support by people who cared enough about something to do the necessary hard work.

The people who care enough about good art education are first of all the staff of art teachers. If they are not disposed to improve the program, very few others in the system are likely to be so disposed. Since they are the first doorbell ringers of our beneficent political organization and since much of the hardest work must continue to fall on them, it is essential that they know what they want and that they agree on a common drive to get it.

Art teachers, like others, may differ widely in points of view. The processes of shaking down their differences, of understanding one another, and of building a solid structure of what they can agree upon may take some time. They should be willing to give some months to the process of understanding and making friends with one another. These processes might usefully result in some form of expression which is a signal that the art staff have defined their educational philosophy. It might be an exhibit of children's work or a statement of general objectives. It might even be a public forum, a series of articles in a newspaper or the conducting of an art workshop in which they would share their special capacities with classroom teachers, principals and parents. Any or all of these proposals might be appropriate at varying times in the process. The best judgment of the group must be the guide.

Once the art group is fairly clear as to its purposes there will begin to be a consistent treatment of children in art activities and a consistent point-of-view in talking with teachers and parents. To the degree that the art activities actually meet the children's needs and provide them with success and satisfaction, teachers, parents and principals will begin to be affected by the attitudes of the children. Thus the process of widening the base of our support at the grass roots will have begun. Remember that "More educational issues are decided over family supper tables than in board of education committee rooms."

The major reason for spelling out at some length the democratic necessities of an art education program was to make clear the kind of program that will put the children solidly on our side. If it meets their needs for free manipulation and experimentation; if it reaches all the children, including those who have been overlooked and deprived; if every day or so it provides them with a sense of achievement and recognition; if constantly they have experienced the thrill of original creative work, we need not worry about having them with us. Actually, because of the materials with which it deals (for instance color), the child's world becomes so much gayer and more satisfying that he knows by immediate experience that it is good for him.

Life moves on to a different plane in schools where a rich and free art program is at work. The environment

becomes interesting and colorful. The social spirit is exuberant and optimistic. On any given day hundreds of individuals will be carrying with them some little private happiness gained out of the day's work. Not only will children and teachers be thus affected—parents will inevitably see, hear and feel the difference.

While this internal process has been growing within the school, our art group, if alert, will have thought of ways to draw the community into the process. Now such things as exhibits, originally conceived and persuading outside groups to cooperation, will be a powerful aid. In our city probably nothing did more to promote favorable community interest and attitudes than annual exhibits of children's work in the city shop windows. The final number of such shop exhibits is now over 150 and has sowed seeds of interest in every neighborhood.

Once the seeds sprout, both in the school and in the community, teachers, parents and citizens will take a new interest in opportunities to learn about the program. School exhibits or workshops for classroom teachers and parents will draw substantial audiences. In such a community atmosphere it will not be so convenient to skimp the art budget or to fail to understand the trend toward enriched art activity that is growing rapidly everywhere in the nation. Our own hunch is that this trend is directly related to the growing expectation that the ordinary citizen shall have a larger share in the good things that enrich our society.

In exerting the necessary social leadership, and doing the necessary work of organization to enable us to reach all the children of all the people with the kind of art program we have indicated, we will be building toward what is now thought to be a modern program of education. Not only that but we will actually be working within the framework of our special capacities to secure the blessings of life, liberty and the pursuit of happiness for all our children and eventually all our people.

One of the major blessings—if not the major blessing—that flows from success in the kind of program we have been discussing is the human relations that seem to grow from it. One who participates in it feels the flow of appreciation from person to person; the growing alertness in looking for things for which people are to be congratulated; the tendency to recognize and acknowledge the achievements of others with the warmth of feeling one has for his own successes; the tendency not to worry much about small lapses and initial fumbles. There comes a greater patience for the common human need for time to learn, to relearn, to readjust.

Greater wisdom is attained in understanding that in a social process which really allows for free interplay of personality and which takes account of all points of view there are lots of times when things do not "click" and move smoothly to a conclusion. At the same time, individuals are constantly surprised and delighted by doing far "better than they thought they could." Groups come through with dramatic expressions that lift them on to a new plane of being. We are reminded that one of the virtues of democratic behavior is that, as one child said, "It feels so much better." •



One version of Washington's home at Mount Vernon shows many windows, a pillared porch and well kept lawn.

## A CLASS CONSIDERS TWO GREAT PRESIDENTS

By ANNA DUNSER

Art Director  
Maplewood-Richmond Heights Schools

A class of fifth and sixth grade children at Maplewood made a representation of a room in Washington's house. Then one child noticed that the miniature silhouettes hung on the classroom wall were of *both* Washington and Lincoln. The resulting confusion concerning the two men gave the teacher an idea for a lesson comparing them.

Early in their school life children hear stories about Washington and Lincoln. But small children have only hazy ideas about these national heroes and tend to get the stories confused. Later when they are older and know some of the facts they still do not understand many

of the differences in the way the two men lived. February is a good time to encourage children to learn about Washington and Lincoln through creative art activity.

In the art class Miss Medlen suggested that the children paint pictures of Washington's home and also of Lincoln's home. The children thought of Lincoln's home and painted log cabins. Lincoln as a boy or young man appeared in most pictures beside a log cabin and was usually shown chopping down a tree—not a cherry tree, but a tree specially suited to being split for a rail fence. In some pictures the fence had already been built. The



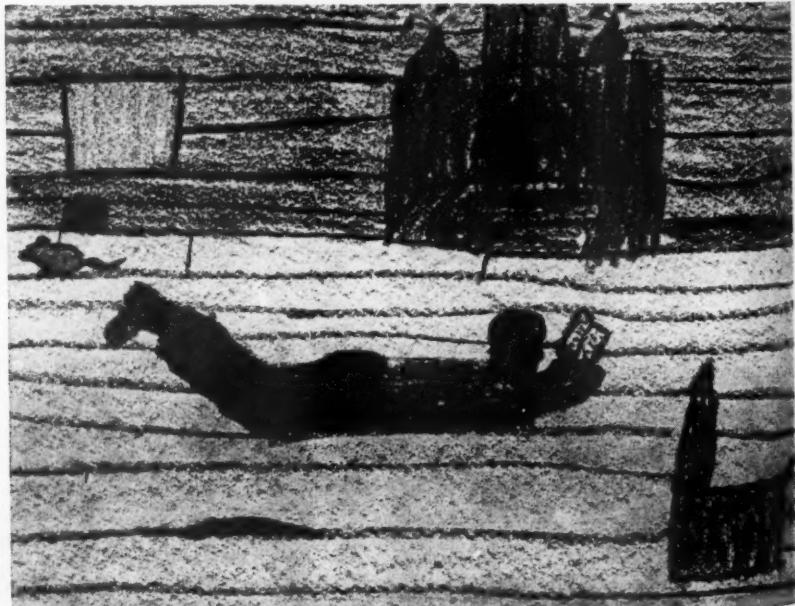
Maplewood fourth- and fifth-graders dampened paper first, then used watercolors. Sky and grass were painted when paper was very wet, which created "soft" effect.

pupils had no pictures of Lincoln's early home to look at or copy. Each painted the house as he imagined it, providing a variety of houses—in fact, as many different ones as there were children in the class.

The children knew Washington had lived in a big white house called Mount Vernon. They had seen pictures of it in the past but not recently. No member of the class had ever visited Mount Vernon. They painted this famous house almost entirely from an oral description given by the teacher. They translated the words into color masses and lines.

If Washington himself was shown by children he appeared well and colorfully dressed and was usually sitting at ease on his wide veranda. One child pictured him smoking a pipe.

When the pictures were on the bulletin board the discussion provoked many questions. Would there be any children at Washington's home? Would there be any slaves? Did Washington always have white hair? Did he wear glasses? Where did Lincoln live after he was married? Did Lincoln and Washington wear the same kind of clothes?



Crayon drawing illustrated one of children's favorite stories about Lincoln — "Young Abe would read far into the night, lying on the cabin floor by the fire."

The ch  
great l  
visited  
live in  
one un  
dents."

The pi  
on wet  
had pa  
some o

They r  
spread  
a pictu  
when t  
run to

FEBRU



Young Abe Lincoln was drawn cutting grass. Split rail fence, often associated with Lincoln, is in background.

The children answered most of their own questions. A great help was the description by one child who had visited Lincoln's home in Springfield. Did both heroes live in the White House? The children answered this one unanimously, "Of course. Both of them were presidents." But later they discovered that there was a more complex answer.

The pictures of the homes were made with watercolors on wet paper—one of the most popular mediums. They had painted flowers and scenes in this way and had some control over the medium.

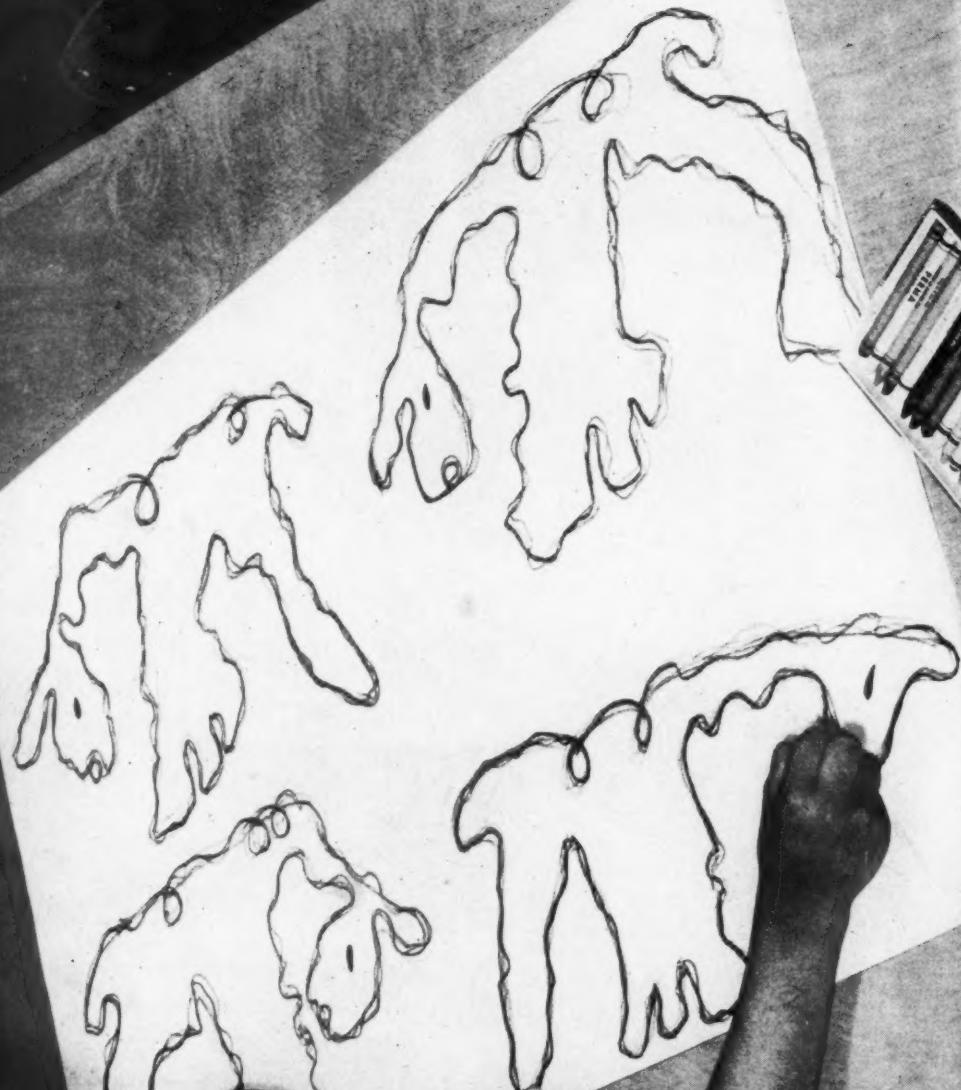
They used ordinary school paper dipped in water then spread smooth on the desks or tables. The light parts of a picture such as sky, foliage and ground were put in when the paper was quite wet so that the colors would run together producing a soft effect. When the paper

had dried slightly, the house was painted in. For details such as doors and windows, trunks and branches of trees, the paper needed to be nearly dry. The boys and girls would put aside the beginning of one picture on an empty desk or on the floor to dry and then begin a second picture, keeping the two going at the same time.

At the second art session the class discussed the interiors of the homes. They decided that the interiors would require more detail. Some of the children preferred to make these pictures with crayons.

Pupils were interested in the subject matter they were portraying, but were also conscious of making the pictures works of art, each one succeeding as well as he was able. The accompanying illustrations give an idea of the variety of their individual expressions and concepts of two great presidents. •

TIRIED PONIES



## TIRED PONIES

## JUNIOR ART GALLERY

In Tucson, Arizona, a group of first grade children spent a day on a farm. They absorbed the sounds, smells and color of farm life. They watched animals and the farm workers go about their daily tasks. After they returned to the classroom, each child carefully selected the art materials he would use to put what he saw and felt into a picture.

The all-over design of ponies is being drawn by eight-year-old La Verne Kuyiesna. She is using crayons to make overlapping lines of chartreuse, red, turquoise, magenta and black for her design.

La Verne is a little Indian girl, part Hopi and part Papago. Because her name is so long the children call her La Verne K. About her drawing she says, "Tired pony . . . tired ponies . . . who work hard on the farm all day!"

*La Verne K*

Drachman School  
Tucson, Arizona  
Honora Yelland, Teacher  
Phyllis Logan, Art Director

# A MURAL FOR THE THIRD GRADE

By FRED W. METZKE, JR.

Art Instructor  
Irving Junior High School  
Bloomington, Ill.

**Here's one solution to problem of planning a varied program of creative activities—suggest a mural in your classroom.**

Today more and more emphasis is being placed upon experiences that will produce social growth and development and an understanding of democratic society. The mural is one art experience that motivates social action in the classroom at all age levels.

## TEACHER-PUPIL PLANNING

Coordination of various experiences in the mural activity calls for a great deal of teacher-pupil planning—with the accent on the pupil. In planning a successful mural the following should be considered:

1. It will probably be viewed from a distance.
2. It should have a basic theme.
3. It may be decorative or descriptive.
4. It should be designed for a specific area of wall space.
5. It should have a center of interest, possibly an object symbolic of the chosen theme.
6. It should have areas of subordinate interest to the dominating center of interest.
7. Details should be simplified and grouped into masses which are easily seen from a distance.

In organizing a mural the basic planning groups must



1 Class chose summer sports as the subject for their mural. Teachers guided discussion, then children voted.

first co  
propo  
measur  
be exp  
headin  
mural  
mittees  
and de  
Finally  
for ma  
ferent  
of co  
children

The m  
school  
as is a  
chalks  
are of  
of per

The s  
impote  
which  
situati  
are tw  
serve  
custom  
tation  
relate  
within



2 Third-graders worked at their desks on individual sketches. They later chose their best work for mural.



3 Player as drawn by Randy shows good feeling for swing of bat.

first consider the space to be used. This includes the proportions of the chosen space and taking correct measurements. After the space is measured, the ideas to be expressed should be discussed and clarified under headings which will help the children to decide on a mural theme. The class is then divided into group committees. Various parts of the mural work are chosen and developed to the final coloring stage.

Finally, the committees sum up the general procedure for making a mural. The relationships between the different children within a committee and the interaction of committees is the basic process which carries the children's ideas through to the completed project.

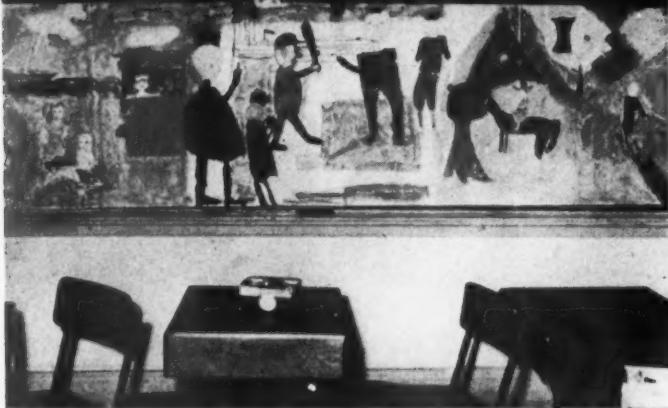
#### MATERIALS AND SUBJECT

The most common surface used for murals in elementary schools is heavy wrapping paper — in as large a width as is available and suitable for the grade level. Colored chalks and tempera paints are usually used but variations are often necessary according to the process and amount of permanency desired.

The subjects that children choose for their murals are important. They show the children's areas of interest which may be used for motivation in other teaching situations. Nature and the stories that the children read are two of the most popular subjects. The stories can serve as excellent vehicles for exploration into geography, customs and dress of foreign peoples, industry, transportation and other related subjects. The possibilities that related subjects hold for the teacher are quite promising within the mural project. (*Continued on next page*)



4 Children took turns drawing at the board while some continued to work at desks.



5 Children considered mural finished when it was at this stage but after a discussion decided on some changes.



6 Each child commented on his work and discussed the mural as a whole.



7 Students decided to outline baseball players with heavier lines so they would stand out from rest of mural. Finished mural was framed in black.

#### VALUES OF A MURAL

Values of the mural project may be summarized by stating that the mural:

- provides opportunity for cooperative planning (encouraging children to consider other children's opinions and to form judgments of their own).
- develops greater understanding of subjects explored.
- motivates the child's interest (both for those working on the mural and those observing).

- serves as a source of inspiration for learning.
- promotes art appreciation.
- provides an opportunity for the child to do something for his satisfaction and enjoyment.
- helps brighten a room or hallway.
- gives the child an opportunity to have fun.
- provides opportunity for the learning of art principles and elements and how to use them.
- provides for the use of color in self-expression.

(Continued on page 46)



Photo courtesy The Peoria Journal

# YOU CAN HAVE A SCHOOL ART GALLERY

Enrich your program of creative activities with a school gallery. Supervisor tells where to borrow fine original paintings.

Miss McMullan discusses with a group of pupils still-life lent to school gallery.

By **MARY McMULLAN**  
Director of Art  
Peoria, Ill., Public Schools

"Ooooh!" "Aaaaah!" was the response of a sixth-grade group when I held up an original Grandma Moses painting.

"Who painted it?" "Is that modern art?" "Lookeee, lookee, here is a painting by Winslow Homer! This guy sure paints funny colors," are a few of the remarks I have overheard in the past year since opening the Peoria Public School Art Gallery.

The gallery, which is housed in two rooms on the second floor of the school administration building, has pictures hung with hooks from a picture molding placed five and one-half feet from the floor and on wallboard tem-



Photo courtesy of The Peoria Star

**Student describes and explains his drawings to a group of elementary children at a school exhibit.**

porarily arranged in V-shaped panels. Three-dimensional work is displayed in a small case.

The art gallery has been attended by an average of 300 persons per week—some coming as a classroom group and others attending on their own, or by virtue of the fact that the school museum rooms are used for various types of meetings during after-school hours.

The grand opening of the gallery took place on March 4, 1951, with a "Child Art Show," a tea and reception line including members of the board of education. The Sunday afternoon affair was made possible by the active help of more than 40 persons who helped label the children's work, served tea and answered questions of viewers, and greeted the public. The committee membership was made up of elementary classroom teachers, music teachers, presidents of P.T.A.'s and supervisors of various subjects.

Some of the many exhibits shown during the past year are "Understanding the Child through Art," "Junior and Senior High School Art Show," "Craft Exhibit," "Small Paintings by Americans" and "Contemporary American Painting." Classroom children attending the gallery are encouraged to study the lives of the artists and their work before coming to the gallery. A gallery talk is given by the art supervisor.

A follow-up of class discussions, sketching original pictures of some of the same subjects and written statements concerning the gallery tour are encouraged. The effectiveness of observing good works of art is exemplified by the enthusiasm of fourth graders who were so impressed by the idea of shadows that they produced drawings with strong shadows and reflections. Later, in their classrooms, they greeted me with squeals of "Come and see my shadows." The memory of particular pic-

tures, often the first original paintings many of the pupils had ever seen, impressed them so much they could describe details months later.

Plans for the gallery started six weeks before the first exhibit arrived and was hung. Available exhibit material was found by writing to many persons. Following is a short list of where you can get free exhibits:

1. Mr. Thomas Mabry  
LIFE Exhibitions  
9 Rockefeller Plaza  
New York 20, New York
2. Mr. Henry Bern, Secretary  
National Soap Sculpture Committee  
160 Fifth Avenue  
New York 10, New York

Traveling exhibits of soap sculptures are loaned to Boards of Education. Free films on soap carving are also available.

3. Mrs. Helen Sprackling, Director  
Franciscan Library of Ceramics  
45 E. 51st Street  
New York 22, New York
4. Mr. L. P. Johnston, Manager  
The American Crayon Company  
Eastern Sales Office  
9 Rockefeller Plaza  
New York 20, New York
5. Mr. Keith Martin, Director  
Fine Arts Department  
International Business Machine Corporation  
590 Madison Avenue  
New York 22, New York
6. Miss Grace Pickett  
Studio Guild, Hotel Plaza  
5th Avenue at 59th Street  
New York 19, New York

Original  
etc.) may  
from pre-  
to send a  
and copie  
Many sta  
reprodu  
Write to

Photo cour

Original works (water colors, oils, etchings, lithographs, etc.) may be borrowed by paying transportation costs from preceding place of exhibit. Exhibitor is requested to send a report of attendance, comments on the exhibit and copies of printed notices to Miss Pickett.

Many state libraries maintain a collection of fine colored reproductions of paintings, both ancient and modern. Write to your state library regarding free exhibits.

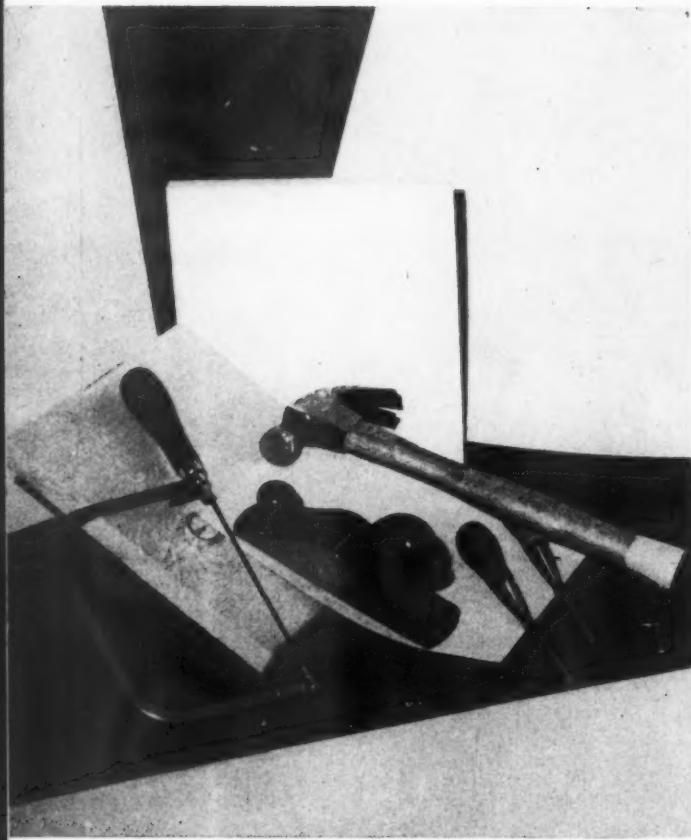
You, too, can have a gallery. All you need is some wall space and a molding for hanging. Junior or senior high school pupils can act as guides in the gallery at selected times during the day. Try the addresses listed above for material. Keep the exhibits small. You will be amazed at the interest and response of your students.

Children of all ages enjoy great paintings and they will want to help maintain the gallery. •

Photo courtesy Audio-Visual Aids Department, Peoria Public Schools.



Pupil points out his art work to mother and dad at Peoria school gallery.



1 Tools for experimenting with wood include coping saw, wood chisels, hammer, plane and sandpaper.

## How to have fun with WOOD

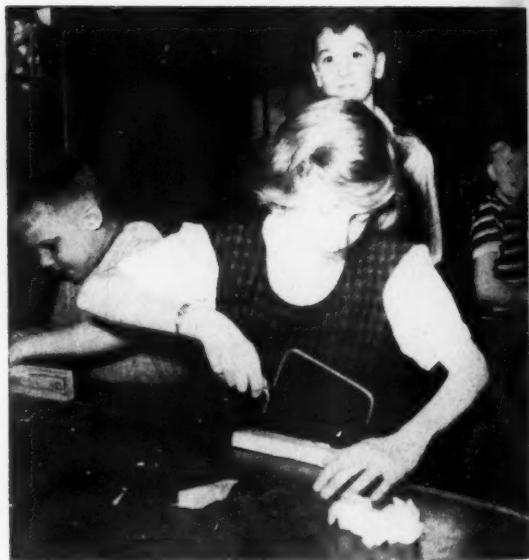
By WILLIAM BEALMER

Director of Art  
River Forest, Ill., Public Schools

**Free creative experimentation with wood develops the child and helps him to understand lumber industry.**



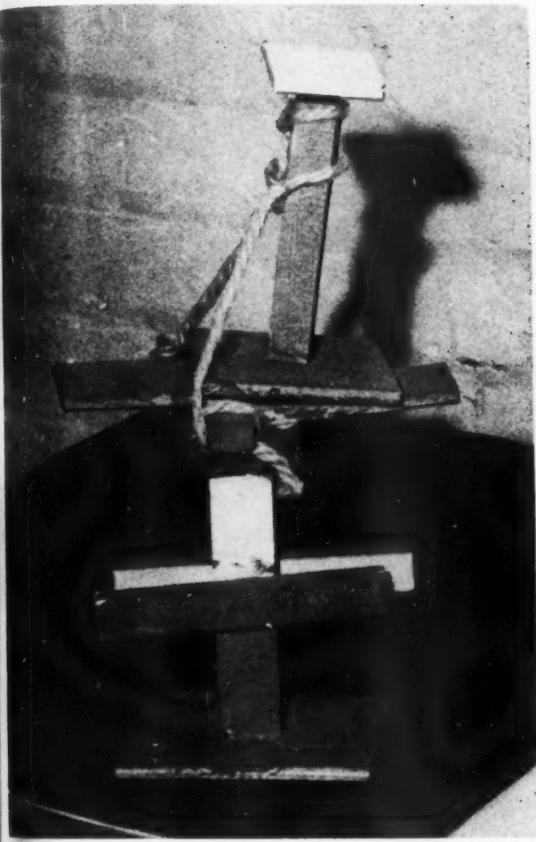
2 Three pupils practice with wood chisels. Learning what each tool will do is important step.



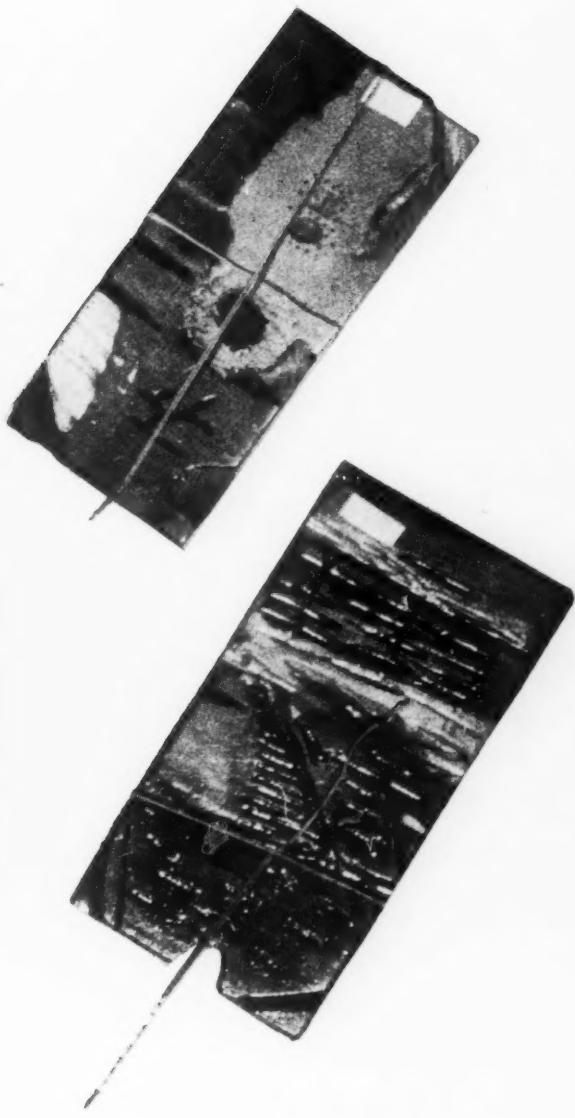
3 Coping saw is often hard for young hands to manage. Experiments gave pupils proficiency.

The value of using a variety of materials in a creative art program cannot be over-emphasized. Yet in the schools today very little is being done to encourage experimentation with such materials as wood, tin, cloth, plaster, etc.

If we assume that the objectives of an art activities program are to develop the child from all standpoints—creative, physical, emotional and intellectual—then we cannot ignore experimentation with materials as a means of achieving this development. Experimentation also serves as a basis for construction of practical objects.



4 Scrap wood was used to construct this three-dimensional experimental model.



5 Pupils treated wood blocks with several processes — staining, drilling and filing.

creative  
in the  
age ex-  
, cloth,  
activities  
points—  
when we  
means  
on also  
jects.  
IVITIES

Wood is one of the materials demanding experimentation. The story of wood and the lumber industry is usually stressed in social studies programs from the standpoint of its importance as a natural resource or from the mechanics of the industry or from the viewpoint of countries, their people and how they are involved in the lumber industry. Here is a situation where art activities can become meaningful by integration with the social studies program. At the same time a free and creative spirit often missing from integrated activities can be maintained.

Assuming we have a class of 30 boys and girls—their ages are not so important, for experimenting with wood should start with the four-year-old and continue throughout his entire school life—these thirty boys and girls are all individuals. Some are shy and retiring. Some are emotionally upset. Some are lacking in coordination. But whatever the mental types, all of the children need to develop physically.

First suggest that the boys and girls gather wood scraps and bring them to the classroom. Focus their attention  
*(Continued on page 48)*

C  
Ben

Several  
Rose t  
Francis  
finally  
group  
screen

The th  
overlap  
value.  
and da  
sing or  
has bee

The sin  
contemp  
and sur  
homes  
are pla  
are cho  
the flora

Ben Ro  
He is  
contribu

MRAU

**CARAVAN** is name of design by distinguished artist, Ben Rose. Camels are repeated on fabric by silk screen process.

## ART APPRECIATION SERIES

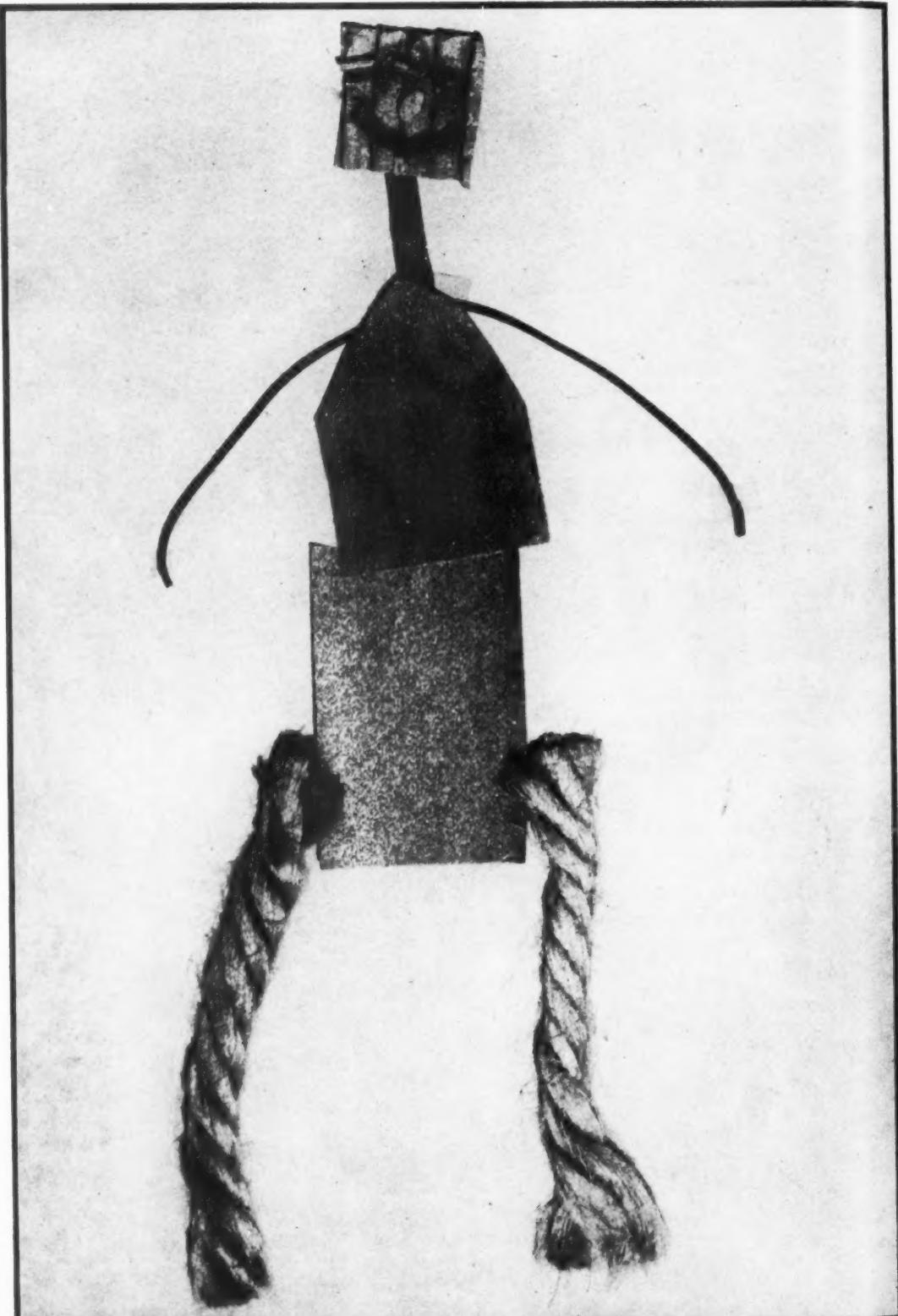
Several years ago, the Arabian American Oil Company asked Ben Rose to design drapery material for their executive offices in San Francisco. After experimenting with a number of ideas, Mr. Rose finally worked out this very simple and highly effective design. A group of camels is the basic unit repeated over and over by the silk screen process on cotton material.

The three line drawings of camels are printed in a dark color and overlap a large, solid-color version of a camel printed in a middle value. The light value of the material contrasts with the middle and dark values of the design to produce a bold effect which will sing out clearly in almost any interior. No wonder CARAVAN has become a popular fabric admired by both children and adults.

The simplicity and charm of this textile is characteristic of much contemporary design today. People like furniture of simple lines and surfaces; they find them attractive and easy to keep clean. Their homes are constructed with simple, easy-to-maintain materials and are planned around their basic needs. In drapery materials, they are choosing modern, colorful fabrics rather than the highly realistic floral patterns of yesterday.

Ben Rose has won many honors and awards for his textile designs. He is one of a number of young designers making an important contribution to the field of modern design in America today.

CARAVAN is reproduced  
through the courtesy of  
Ben Rose  
314 North Michigan Avenue  
Chicago



MAN by Benita, aged 10 of Owatonna, Minn., schools.

# COLLAGES IN THE CLASSROOM

**How can you help a child to expand his total knowledge, appreciation and awareness? By introducing creative art activities built around an unusual and interesting collection of materials.**

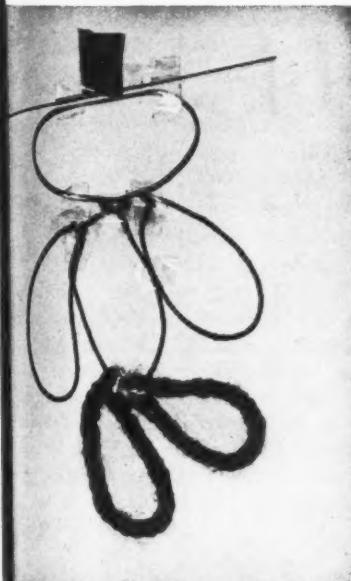
By CAROL KOTTKE

Educational Associate (1946-1951)  
Walker Art Center, Minneapolis

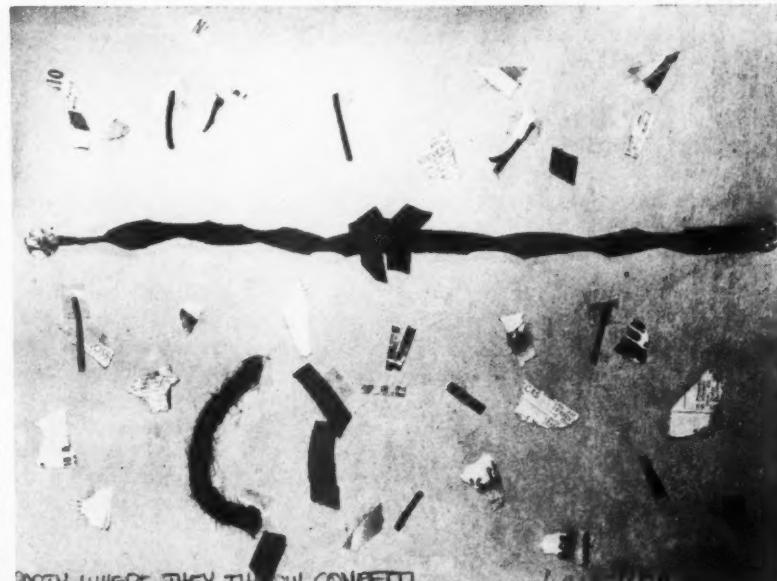
For far too long, art in the classroom seemed to have as its purpose the training of artists—although this was no more logical than expecting future historians to develop from history classes or poets to result from literature courses. The purpose of art education today is the expansion of the child's total knowledge, appreciation, and awareness.

Collecting materials for a creative activity is in itself stimulating and instructive. In collage classes, one kind of material—such as string, thread, rope and twine—should be collected at a time. It is fun to discover more about each material before using it in a picture. What is it made of? Where does it come from? How is it made? How is it used? What do you think of when you think of rope and string, fishnets or jumping ropes, hanging up clothes or tying packages? The story of the materials relates to the child's geography, history, and science studies and to his own activities.

Reprinted through courtesy of The Western Arts Association

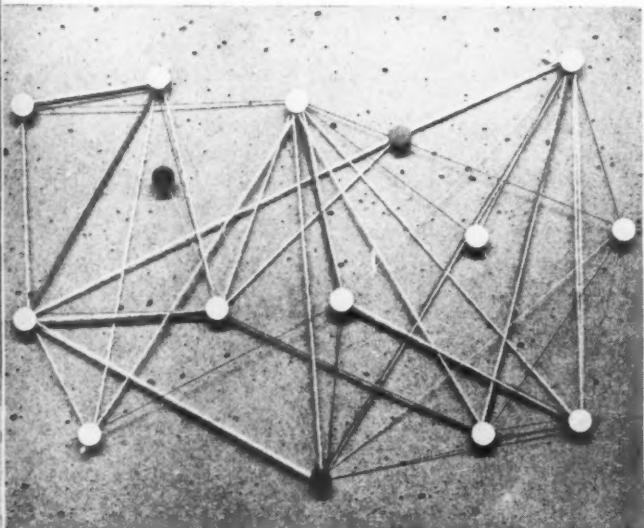
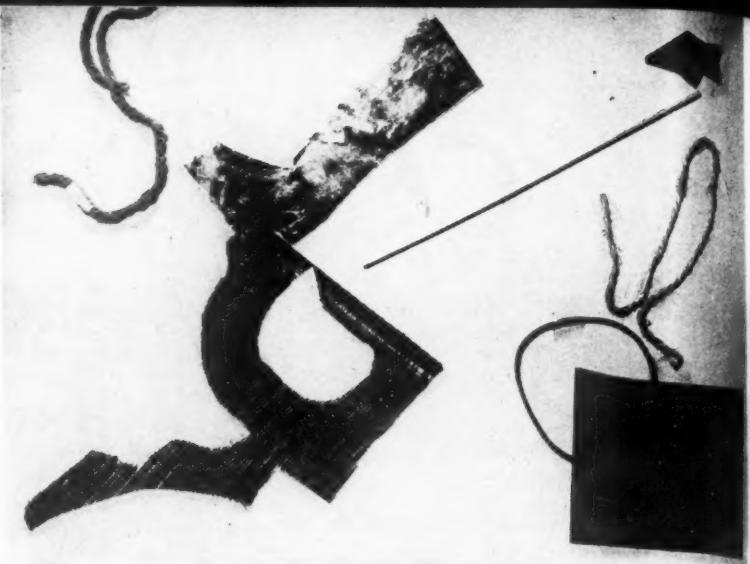


MAN by Patty, aged six



PARTY WHERE THEY THROW CONFETTI, by Lois, aged eight

PICTURE by Susan, aged nine,  
combined rope and tinfoil.



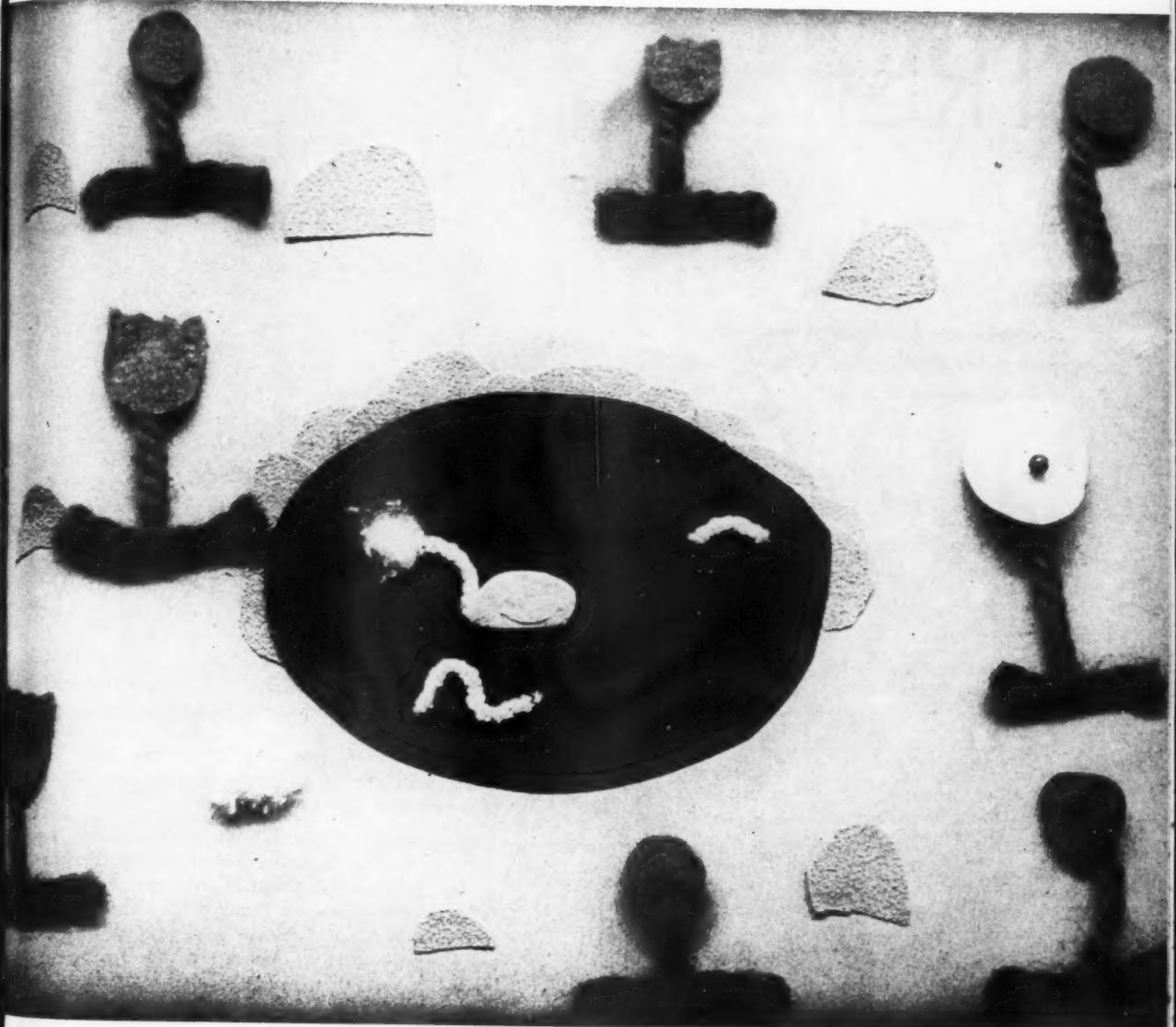
STRING, THREAD, YARN AND TACKS ON CARDBOARD  
by Dorothy, aged nine.

Perhaps natural materials such as leaves, weeds, feathers and seeds may be explored first, followed by manufactured materials such as rubber bands and sandpaper. Not every miscellaneous scrap collected need be thoroughly investigated but exploring a number of materials will expand interest in others.

Colored construction paper provides a good background for collages. Each group of three or four children can be supplied with scissors, a small Scotch-tape dispenser and glue. Fastening techniques vary. With string, the child may cut or punch holes in the background to weave or tie the string in place. String pictures may also be made by putting tacks into wallboard to hook the materials in a pattern. Fully exploit the potential of the material itself. For example, twine and yarn can be frayed or unwound and different colors twisted together.

After a series of one-kind-of-material pictures, a collection of scraps will be assembled and the children can make collages combining different materials. Children have an uninhibited enjoyment of tactile qualities and an unlimited imagination. What to make a picture of is seldom a problem. A picture can be made of just colors and pieces, of something imaginary or something real. A child may wish to portray what he is reminded of by a particular material. If a class subject is suggested, it is well to choose something with a variety of

(Continued on page 50)



GARDEN WITH POOL by Dorothy, aged eight

# LET'S DRAW TREES

By GUY FRANK

**Children demonstrate individuality and great creativeness in drawing if teachers encourage them.**



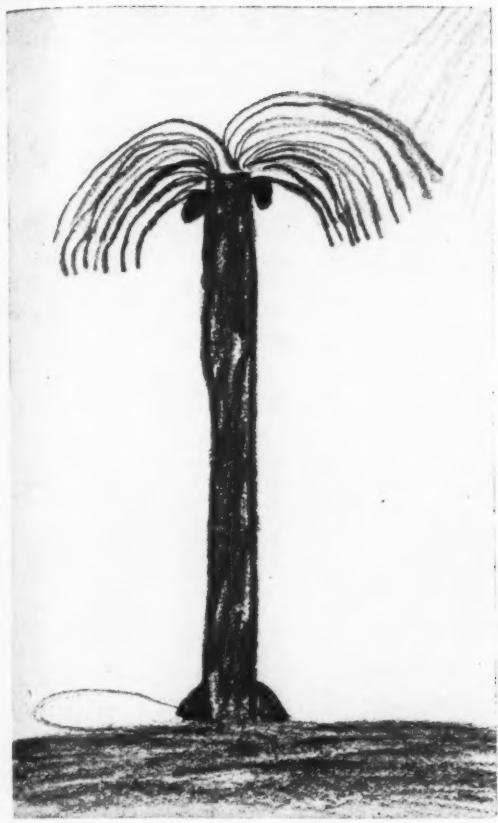
PINE TREE by Mark Wade



TREE WITH FRUIT by Marilyn

Recently someone commented that young children all used the same symbol for trees—lollipop trees, he called them. I looked over a number of drawings and paintings by primary grade children to see if this were true. Though I did find similarity there was also considerable variety of expression.

I decided to see what a group of first graders thought about it. I asked them very frankly if they thought they all saw and drew trees alike or whether each had a little different idea of trees. This led to a short discussion of trees in general. It wasn't good weather so we could not go outside but we looked out our windows at the trees. We closed our eyes and tried to remember what the different kinds looked like. I asked several children to draw in the air with their hands the tree they could see "with their eyes closed." Some were short and fat; some were tall and thin. Some had flowers and fruit. We spent no more than four or five minutes talking as we had only 30 minutes for our art activity. But that four or five minutes was highly important in stimulating the children's interest and imagination. They were anxious to show on paper what "their" trees looked like. It did not occur to anyone in the room to try to watch the other fellow or to copy any pictures. Each felt the



PALM TREE by Marilyn



TREE IN SPRING

used them.  
gs by  
ough  
ariety  
  
thought  
t they  
a little  
usion  
could  
at the  
what  
children  
ould  
d fat;  
fruit.  
  
ing as  
at that  
ulating  
were  
d like.  
watch  
elt the

excitement of the moment and the importance of what he, personally, was doing. From the beginning I had explained that I was interested only in what each individual child would draw. The tree is a familiar object to every child and there was no hesitancy in putting on paper personal reactions to it.

As each child completed his drawing he held his picture in the air signalling he had finished. He got thumb tacks from my desk and put his drawing on the big bulletin board. The bulletin board used to be one of several blackboards in the room, but we covered this one with wall board and have found it much more useful for displaying the children's work.

When all the drawings were on the wall, we still had about five minutes for mutual congratulations. The children took turns complimenting each other's work and then made suggestions for possible improvement. The suggestions went like this: "It is nice, but very small. It would show up much better if it was bigger." Or, "The crayon is used so light it is hard to see across the room. Maybe next time the crayon can be pushed on harder." The children were used to discussing their work quite freely and there was no embarrassment during the discussion.

Everyone seemed pleased with the variety of expression and agreed that they certainly did not see or draw trees alike. We also agreed to remember to put different kinds of trees in our pictures. It would make them more fun to look at.

Why not try this experiment in your classroom? •



**GET THIS BOOK  
FOR  
EASY-TO-MAKE  
LEATHER  
*Craft*  
PROJECTS**

Big 68-page Osborn Catalog No. 18 lists hundreds of leathercraft items your students can easily make. Here are just a few of the many practical and inexpensive items on which they'll enjoy working:

**ROCKWELL LINK BELT**, suitable for everyone. Black, brown, tan, russet. 1" wide with enough links for all sizes.



**POPULAR BILLFOLDS.** Black and brown. Beautiful toolable leather. Card and window pockets. Ladies' model has change pocket. Size: 4" x 3 1/4".



**KIPPER COIN PURSE**—with key holder (4 1/2" by 3"). Colors.

Send for free 8 page Supply Folder or 25¢ for No. 18, 68-pg. idea-packed giant profit Catalog

**Osborn Bros. Supply Co. ★**  
223 W. JACKSON BLVD. CHICAGO 6, ILL.

## Fascinating New Book!

### "HANDCRAFT WITH Dennison CREPE PAPER"

HERE'S A WONDERFUL NEW BOOK — packed full of clever ideas and things to make with colorful crepe paper. Learn to weave and braid with crepe paper. Make dolls, handbags, coasters, picture frames — dozens of useful things that your friends will admire. With this book it's easy and such fun. 36 pages of pictures, patterns, step-by-step directions. Start now! Get "Handcraft with Dennison Crepe Paper" at stationery counters. Or send 25¢ with coupon below.

Dennison Manufacturing Company  
Dept. B-183, Framingham, Mass.

I enclose 25¢. Please send me "Handcraft with Dennison Crepe Paper."

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## First Grade

(Continued from page 9)

make; they practice making a big boy or girl with a dry brush, then begin to paint. Grass and sky may be added and possibly a sun over each child.

### PAPER CUTTING

Children love to cut out big things they have drawn. For a new experience give them scissors and colored paper. Say, "What can you cut out? Let's not even draw first; cut and see who can guess what you have made."

### PUPPETS AND NEWSPAPER CREATURES

First grade children enjoy paper bag puppets and push type puppets the most. To make push puppets, cut L-shaped pieces of cardboard. Then let each child paste to his cardboard a cutout figure of himself and it will push along the edge of a table. These puppets are fine for dramatizing health, safety rules or stories.

Children enjoy collecting odd-shaped blocks of wood, clothespins, plastic bottle caps, wooden forks or spoons. An old felt hat cut in pieces, fitted into can tops and saturated with thin poster paint or ink becomes an ink pad. The children press the wood on the ink pad, then print. After trying the different shapes on newspaper, the children make their own designs on newsprint. This might lead to decorating a curtain for a puppet stage or wall paper for a doll house. Wonderful farm or zoo animals, as well as people, may be made from newspapers. Place a little ball of newspaper in the middle of a half sheet of newspaper. Fit it down over the ball and tie a string around it. Stand it up and it looks like a lady! Or tuck in the extra paper for a body, fold the paper and bend and tie to the body for legs. Paste on ears and there's an animal. These look fine painted with poster paint.

### GROWTH THROUGH ART

Throughout the year watch the growth of your children and provide many types of motivation to enrich their concepts. When a child has formed a definite concept of the human figure, he will make it his own way over and over again, with little change. At the same time the child

(Continued on page 50)

TEACHERS EVERYWHERE  
ENDORSE THE  
NEW CRAFT

## CHENILLE-KRAFT

### MULTI-COLORED PIPE CLEANER STEMS

THE IDEAL MATERIAL FOR  
CREATIVE PROJECTS IN THE  
ELEMENTARY GRADES



Children respond eagerly. They love to work with pliable chenille covered wire in many gay colors. They enjoy this new experience in three dimensional form and are able to take pride in their work because Chenille-Kraft is easy, within their creative means.

The Chenille-Kraft kit contains approximately 100 eleven inch stems which can be re-used again and again. Illustrated idea-packed instruction booklet free with each kit.

**ONLY \$1.00 AT YOUR HANDICRAFT  
HOBBY OR SCHOOL SUPPLY DEALER**

Have you used Chenille-Kraft in your teaching . . . elementary sculpture, puppetry, design? Why not send us your Chenille-Kraft ideas? Barry Products will pay \$5.00 for each suggested project accepted for publication.

## CHENILLE-KRAFT

by  
**BARRY PRODUCTS**  
801 W. Aldine St.  
Chicago 13, Ill.

# ONE-STOP SHOPPING

Free and Inexpensive



Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (\*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

**HADER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.**

## BOOKS

**Book List.** Art and craft books for the classroom teacher. Art-Books-For-All, Dept. JA, 80 E. 11th St., New York 3, N.Y. Adv. on page 43. **No. 102.**

## CERAMICS

**Catalog.** Complete line of potters supplies. Illini Ceramic Service, Inc., 163 W. Illinois St., Chicago 10, Ill. Adv. on page 43. **No. 103.**

**Semiglaze folder and price list.** Favor, Fahl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 45. **No. 104.**

## CREPE PAPER

**\*Handcraft With Dennison Crepe Paper.** Send 25c to Dennison Manufacturing Co., Dept. B-183, Framingham, Mass. Adv. on page 40.

## FILMS

**Special List.** Architecture, crafts, film art, fine art, instruction. International Film Bureau, Dept. JA, 6 N. Michigan, Chicago 2, Ill. Adv. on page 45. **No. 105.**

## FOUNTAIN PENS

**Re-master Bulletin.** How teachers are using Re-master in classroom instruction. Cushman and Denison Mfg. Co., Dept. J-1, 153 W. 23rd St., New York 11, N.Y. Adv. on page 46. **No. 144.**

## GENERAL HANDICRAFT

**Catalog of new materials.** Craftsman's Supply House, Dept. JA, Scottsville, N.Y. Adv. on page 48. **No. 128.**

**Catalog.** Send 25 cents to Russo Handicraft Supplies, Dept. 2-J, 245 S. Spring St., Los Angeles 12, Calif. Adv. on page 50.

**Catalog.** Art Supplies. Thomas Randolph Co., Dept. JA, Champaign, Ill. Adv. on page 43. **No. 107.**

**Book on Art Craft.** Thayer and Chandler, Dept. JA-2-52, 910 W. Van Buren St., Chicago 7, Ill. Write directly to advertiser. Adv. on page 50.

**Catalog.** Handicraft Supplies. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 45.

**List of Supplies.** Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 45. **No. 126.**

**Catalog.** J. L. Hammert Co., 266 Main St., Cambridge, Mass. Adv. on page 45. **No. 119.**

**Handbook of Handicrafts.** Send 25 cents to Leisurecrafts, Dept. I-7, 907 S. Hill St., Los Angeles, Calif. Adv. on page 48.

**WILL Catalog.** Send 10c, postage or coin, to Cleveland Crafts Co., Dept. N, 735 Carnegie Ave., Cleveland 15, Ohio. Adv. on page 45.

**Catalog.** Craft Service, Dept. JA, 337 University Ave., Rochester 7, N.Y. See Shop Talk. **No. 141.**

FEBRUARY 1952

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

**FREE**

Write here the number of  
the item that interests you

Name .....

Street Address .....

Town .....

Zone ....., State .....

Subject .....

Grade .....

School .....

**JUNIOR ARTS AND ACTIVITIES Feb. 1952**

41

# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By IVAN E. JOHNSON

*The Artist in Each of Us*—by Florence Cane. New York: Pantheon Books, Inc., 333 Sixth Avenue, New York 14, N. Y. 370 p. \$5.50.

The literature in the field of art education is enlivened, if not enlightened, this year by the appearance of Florence Cane's *The Artist in Each of Us*. Mrs. Cane is friendly and personally interested in everyone she meets. Her book is a chronicle of her experience in the teaching of art for the past 25 years. As the consultant at the Counseling Center for Gifted Children at New York University, Mrs. Cane has developed what she believes are the most effective ways for stimulating creative growth in children.

*The Artist in Each of Us* is strong in its emphasis on the creative process rather than the product. Mrs. Cane uses such devices as the "scribble" or spontaneous line drawing which the student makes with or without plan or design.

Movement, feeling and thought are the three functions, she says, by which we apprehend the world. Not only has Mrs. Cane concerned herself with the way in which the individual projects himself and the way he feels toward a specific piece of work, but she sees a series of creative experiences as reflecting a pattern of growth.

One wishes that the book were less subjective and dependent on her own experiences. There are several theories on which Mrs. Cane could be considered "out on a limb." For example, she sees non-conformity as basic in the personality of all creative persons. She suggests devices such as having a student stretch out on a sofa frequently so that he might conjure up visual images to help him complete his work. Unfortunately, few classrooms have sofas or space for them. Liberally sprinkled through the book are references to psychologists and artists to support Mrs. Cane's points. However, actual scientific proof is missing.

The diary-like treatment of dozens of problems in Mrs. Cane's studio makes interesting reading. While they may not agree with her suppositions, art teachers may be drawn to studying each student and his problems as the result of reading *The Artist in Each of Us*. The book is generously illustrated and several of the plates add considerably to the text.

*Creative Art*—Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. 1951. \$1.00.

The Museum of Modern Art, in commemoration of the opening of its extraordinary educational wing, devoted its fall quarterly bulletin to a statement on

Creative Art. Victor d'Amico, the editor, states that children may be taught through art if the concept of education is based on knowledge of the child's creative and psychological growth and on mastery of teaching techniques needed for their development. Much of the publication is designed to show how the Museum of Modern Art approaches art education and what facilities and services it offers to stimulate better art education.

The pamphlet, as a whole, contains some significant ideas well stated. But art educators hope that the Museum of Modern Art will publish at some future date a less subjective statement. One might assume from the booklet that all solutions suggested are final and all methods tantamount to a successful creative art program.

As is usual with Museum of Modern Arts publications, the format is stunning and the photographs are beautifully fitted to text and layout.

*Drawing Animals*—by Victor Perard. Pitman Publishing Corporation, New York, 1951. 64 pages. \$1.00.

Victor Perard is a well-known artist-author of books on figure drawing.

As source material on the drawing of animals, *Drawing Animals* would be a good addition to library shelves. In an art studio it could have a negative effect on the creative expression of the student if used as a teaching device. Mr. Perard has very specific ideas about drawing animals. Some of these ideas might be used for reference but this book is not the type most art teachers would use in their classroom.

*Directions in Art Education*—The yearbook of the Illinois Art Educators Association. William Bealmer, Editor, River Forest, Illinois. 1951. 83 pages. \$1.20.

The teaching of art in the school has been helped greatly by the growing practice of publishing yearbooks on art education. One of the effective ones appearing recently is *Directions in Art Education*, produced by the Illinois Art Education Association with William Bealmer as editor. Though produced within one state, its problem solving ideas will prove of interest to the field of general education. The publication sets out to clarify the purposes of art in the school at different levels and to show what teachers in Illinois are doing in a creative way to project those purposes.

*Directions in Art Education* is organized into a series of articles by such leading educators as Dr. Ann Lally, Harold Schultz, Dr. F. Louis Hoover, and many others. The different levels of development are treated in separate articles. Dividing the articles are pages containing well stated "directions" in art education.

The classroom teacher will find this publication useful as a teaching resource and a means of understanding the nature of art education at different levels of development. The art educators will find *Directions in Art Education* a mirror to some of the new trends in art in the schools of Illinois and the midwest. The format is an ambitious one considering the limitations in printing and assembling it. The inclusion of some very charming original drawings of children (tipped in) is most effective. Mr. Bealmer and the Illinois Art Education Association have made an admirable beginning. The field of education needs, and should hope for, a continuation of yearbooks of this type.

*Ancient Egypt*—LIFE filmstrips, 9 Rockefeller Plaza, New York 20 N. Y., 1951. \$4.50.

The Time-Life publications have made a significant contribution to art education through their circulating exhibits and their film strips. *Ancient Egypt*, their latest film strip, is exceptionally fine. The photography is beautiful. The choice of monuments and artifacts is tasteful and comprehensive. The 62 frames containing examples of the great period (The New Kingdom) were edited by Mr. Ambrose Lansing of the Metropolitan Museum of Art. *Life* Filmstrips will soon release *Athens*, focusing on the richest period of Greek Art. Monuments and civilizations come alive when they are photographed so beautifully and intelligently.

The filmstrip should prove valuable to teachers in grades six to 12. A brochure containing supplementary information for teaching purposes has been prepared by Mr. Lansing.

*Sounds Around Us*—by Wayne Griffin, Scott, Foresman and Company, Chicago. 1951. \$3.

Scott, Foresman and Company has published a series of three records intended to supplement their primary readers but the records are of value to

the art teacher also. There are many possibilities for relating sounds with two- or three-dimensional expression in the primary classroom.

This reviewer played the Scott Foresman records for different groups of small children who listened and later

**THE NEW 9th EDITION HANDICRAFT**  
By LESTER GRISWOLD  
Colorado Springs, Colo.  
**SIMPLIFIED PROCEDURE & PROJECTS**  
Basketry Bookbinding Ceramics Cordcraft Woodwork Lapidary Metalwork Plastics Weaving Fabric Decoration  
Price \$4.00  
Order from Booksellers & Craft Supply Dealers

#### FOUR NEW ART FILMS



**INTERNATIONAL FILM BUREAU, INC.**  
6 N. Michigan Ave., Chicago 2

**By Grade Teachers! For Grade Pupils!**  
**THE DOING ART BOOKS**  
by Jessie Todd, University of Chicago and  
Ann Gale, Chicago Public Schools  
A Four Book Series for Grades 1-8  
Single sets 50c per book—The Teachers Manual  
\$1.00 each  
Write for our General Catalog of Art Supplies  
**THOMAS RANDOLPH COMPANY**  
Dept. JA Champaign, Ill.

#### RAINBOW RHYTHMS RECORDINGS FOR CHILDREN

*Composed, arranged, and recorded by Nora Belle Emerson*

**FIRST SERIES—THREE RECORDS—18 RHYTHMS—\$5.00 PER SET POSTPAID.**  
Run, Hop, Skip, Cowboys, Giants, and Fairies, March, Walk, Train, Airplane, Doll, Jig, Acorn, Happy Clap Dance, Polka Dot, Indians, Bouncing Balls, Jumping Jack, and January, February, March.

**SECOND SERIES—THREE RECORDS—15 RHYTHMS—\$5.00 PER SET POSTPAID.** Bunny Cotton Tail, The Elephant, The Duck, Day and Night, The Butterfly, The Cotton Pickers, Windmills, Boats, Skip, Swings, See Saw, Jump the Rope, U.S.A. Victory March, Rainbow Rhythm Band, Rainbow Lullaby.

#### VINYLITE PLASTIC UNBREAKABLE RECORDS

*These Are Piano Recordings*

*Order from—*

**RAINBOW RHYTHMS**  
P. O. Box 608 Emory University, Ga.

went into the art laboratory and painted what the sounds had meant to them. The process was one of unifying reading with sounds and then giving the children an outlet for expressing all of these experiences by an art activity.

## ART BOOKS

**"FINGER PAINTING AND HOW I DO IT"** by Ruth Falson Shaw. One of the most popular Art Instruction books of all time. Miss Shaw originated Finger Painting and has been teaching it privately for many years. The same methods used in her classes are used in this book. \$1.00

**"GIFTS THAT CHILDREN CAN DRAW AND MAKE"** by Anne Reine. 19 useful gifts simple to make—Greeting Cards—Paper Plates—Fun Coloromes—Jewelry Boxes—Rag Dolls—Necklaces, and many more. \$1.00

**"FUNDAMENTALS OF CLAY MODELING"** by Rosario R. Flores. This book tells you all you need to know about clay modeling. Covers: The essential tools—Simple forms—Colored clay in use—Action figures—Clothing the figure—Flower designs to model—Animals—etc. \$1.00

**DRAWING & PICTURE MAKING** by Helen Stockton. Presents the essentials of drawing and picture making in a simple, direct manner. Starts the student from a few trial strokes to the threshold of Water Color and Oil Painting—“you are told ‘how to arrange your work’—‘what to look for’—general composition—still life arrangement—main elements for landscape—how to draw trees—quick sketching, and many other helps to good drawing. Original drawings and pictures by the author. \$1.00

Write for lists. **ART-BOOKS-FOR-ALL**  
80 E. 11th St. New York 3, N. Y.

## FOR ALL

#### CERAMICS Books for Beginners

**"Ceramics and Potterymaking for Everyone"** by Carol Janeway. How to make tiles, pottery, jewelry, gifts. A complete and understandable instruction book. Materials and how to use them. Methods and techniques. Nearly 150 illustrations. \$1.00

**"Ceramics for All"** by J. A. Stewart. Everyday Handbook Series. The Model . . . The Mold . . . Casting . . . Finishing . . . Decoration . . . Bisque Firing . . . The Kiln . . . Suggested Projects. \$1.00

**"Making Pottery for Profit"** by Richard D. Cole and Peg B. Starr. If pottery is your pastime, and you've wondered how to turn it into cash, this is the book for you. You'll find hundreds of profitable suggestions, money-making ideas and step-by-step directions for making ceramics pay. \$2.95

Order the books you want from **ILLINI CERAMIC SERVICE**, headquarters for all your ceramic needs.

**KILNS • GLAZES • CLAYS**  
Send for free catalog containing complete line of quality potters' supplies.

*School Discount*

**ILLINI CERAMIC SERVICE, INC.**  
163-169 W. Illinois St., Chicago 10, Ill.

# SHOP TALK

## Manufacturers Offer New Materials and Ideas to Teachers

If you know of classroom teachers (kindergarten through junior high school) who would like to have a copy of the new *JUNIOR ARTS & ACTIVITIES*, send their names and addresses to the Jones Publishing Company, 542 N. Dearborn Parkway, Chicago. A complimentary copy will be sent.

**INSTRUCTORS OF ART CLINICS, WORKSHOPS, EXTENSION COURSES:** we will be glad to supply you with complimentary copies of *JUNIOR ARTS & ACTIVITIES*. We want to help you sell the idea of a creative approach to art activities. Remember *JUNIOR ARTS & ACTIVITIES* is the only magazine devoted entirely to helping classroom teachers carry on creative art activities.

• • •

### LIFE PORTFOLIOS

Have you heard about LIFE'S "What's in a Picture" portfolios? Here, gathered together in portfolio form are some of the most effective pictures of people, places and events which have appeared in the magazine. The teaching possibilities are endless and they are free to classroom teachers. Address your request to LIFE Educational Service, Dept. JA, Time and Life Building, Rockefeller Center, New York City.

• • •

### ALL-PURPOSE TEMPERA COLORS

For sheer flexibility, *ALPHACOLOR DRY TEMPERA* is hard to beat. Here is a series of basic pigments available in 24 brilliant colors. The pigments are in a finely ground, dry form so that they may be easily mixed to meet nearly every art requirement. They are truly an "all-purpose" medium—easy to mix, smooth blending, opaque, permanent and non-toxic. They won't spoil before or after they are mixed as do some tempera colors.

*ALPHACOLOR DRY TEMPERA* can be mixed to make tempera color, textile paint, enamel paint, water color, finger paint, silk screen color, oil paint and as a spray for an air brush. A brochure entitled "How to Use Alphacolor all-purpose Pigment Tempera" gives clear directions on how to do textile painting with these pigments. It is yours free from the Weber Costello Company, Dept. JA, Chicago Heights, Ill.

• • •

### CRAFT CATALOG

Just received our new *CRAFT SERVICE* catalog. If you are working with metal, leather, reed, cane, raffia, wood, plastics—even materials for model airplanes—write to Craft Service, Dept. JA, 337 University Ave-

nue, Rochester 7, N. Y.—they are ready to serve you with a wide variety of craft materials.

• • •

### CORK BULLETIN BOARD

Do you find it difficult to keep your cork bulletin boards clean and free from finger prints? A new cork board has been developed which is practically impervious to dirt and grease. A new, improved surface coating protects the board from hand marks during installation, as well as from dirt and grime during use. Constant use without painting or other surface refinishing are among its many advantages. For further information and prices, write to A. C. Davenport & Sons, Dept. JA, 311 N. Desplaines Street, Chicago.

• • •

### LIQUID GLUE-ALL

The Borden Company has done it again. This time it's *ELMER'S LIQUID GLUE-ALL*, an ideal adhesive for three-dimensional art experiments which make use of many different materials. *ELMER'S GLUE-ALL* sets fast on balsa, paper, cardboard, linoleum, felt, leather, wood, pottery and plastic. It's white, smooth, easy-spreading and it won't stain fabrics, washes easily from brushes, fingers, clothing. It comes in two and four ounce, pint, and quart size containers. If you find some new, special job that *ELMER'S GLUE-ALL* can do better than any other household glue, write Borden's about it—you may receive a regular package of *GLUE-ALL* or any of their other famous glue products: *CASCO*, *CASCAMITE*, *CASCO FLEXIBLE CEMENT*, or *CASCOPHEN*. A four page folder about *ELMER'S GLUE-ALL* is available from The Borden Company, Chemical Division JA, 350 Madison Ave., New York 17, N. Y.

• • •

### METAL CATALOG

Attention, junior high school teachers—a new, free catalog called *CRAFT METALS* has been released by T. B. Hagstoz & Son, 709 Sansom Street, Philadelphia. If you are carrying on experiments in metals, you'll find helpful information on aluminum, brass, bronze, copper, nickel (German) silver and pewter. Send for your copy now.

• • •

### PORTABLE RECORD PLAYER

A three-speed portable record player has been designed especially for school music appreciation needs. The *NEWCOMB MODEL RC-12* is an ideal instrument wherever lightweight portability is desired—without

any sacrifice of reproduction qualities. It features a Webster record changer and a 6x9-inch Alnico V PM dynamic speaker. The operating panel includes tone and volume control. Case is plywood covered with a durable fabricoid material and the speaker is protected by a kickproof metal grill. For information write Newcomb Audio Products, Dept. JA, 3824 Lexington Avenue, Hollywood, Calif.

• • •

#### FREE REPRINTS

Do you want help in selling your art program to your principal, superintendent, parents? The article, "To Secure These Blessings," by Marion and Lester Dix in this issue of *JUNIOR ARTS & ACTIVITIES* will give you a boost. FREE reprints are available on request.

• • •

#### PRANG COLOR KIT

The American Crayon Company has a new *PRANG COLOR KIT* (No. 1867) on the market which makes an exceptionally nice gift for youth, teacher, or hobbyist. There is a generous assortment of color mediums in "Prang" quality — water colors, tempera, drawing and coloring crayons, painting crayons and oil crayons. If not available locally, order directly from The American Crayon Company, Dept. JA-20, Sandusky, Ohio. The price for the complete kit is \$3.95.

• • •

#### POSTER BRUSH

Posters do take time, especially when the P.T.A. wants a couple dozen — here you can use to advantage a *SAV-A-STROKE* showcard brush. The built-in "well" permits the brush to carry double the amount of fluid without bleeding or blotting. *SAV-A-STROKE* fills with one dip and gives longer, neater strokes, saving you time. The fine chisel edge of long, selected red sable is guaranteed not to split. It starts square; ends square. Available in rounds and flats from Bergen Brush Supplies, 110 Stuyvesant Ave., Lyndhurst, N. J.

*Many of the items mentioned in Shop Talk are listed on page 41—One Stop Shopping—and may be obtained through Reader Service.*



#### DO YOU HAVE OUR 1952 CATALOG? ONLY 10¢ POSTAGE OR COINS

This catalog features a complete selection of handicraft supplies for leather work, wood burning, art work, spray painting, lead casting and many other methods completely described and illustrated. Ideal for group education or personal use. The Cleveland Crafts Co. Dept. N, 735 Carnegie Ave. Cleveland 15, Ohio

JUST  
"CHOCK FULL"  
OF BIRTHDAY,  
HOLIDAY and  
GIFT IDEAS!

For You  
Free



#### HAMMETT'S New CATALOG

Catalog lists all items needed for working in leather, wood, basketry, reed, pottery. Also weaving, printing, metal craft, and bookbinding. Looms, books, and instruction aids are listed. Complete tools and supplies for school, home, shop crafts, and art courses.

J. L. HAMMETT CO., 266 Main St., Cambridge, Mass.  
Please send me a free copy of your Catalog

Name \_\_\_\_\_  
Address \_\_\_\_\_  
My School is \_\_\_\_\_

#### SERAMO ECONOMY AND RESULTS



It bakes in an ordinary oven. The ease in handling Seramo qualifies it for many types of modeling. The endorsement of use given it by art teachers, special craft classes and studios is proof of its practical value. Would you like a folder telling of the Enamels and Seramoglace, and listing prices?

FAVOR, RUHL & CO., INC.  
425 So. Wabash Ave.  
Chicago 5, Ill.

#### America's Best Source of Supplies for Vocational Education and Crafts Classes

#### Larson Leathercraft



Write today  
for FREE  
CATALOG

#### COMPLETE STOCK

Everything from Beginners' Kits of READY CUT projects, to supplies and leathers for advanced hobbyists.

#### HIGHEST QUALITY

All materials, moderately-priced tooling leathers, calfskin, etc., top quality.

#### PROMPT SHIPMENT

Our established policy is to ship orders the same day we receive them.

J. C. LARSON COMPANY  
820 S. Tripp Ave., Dept. 1441 Chicago 24, Ill.

## HANDICRAFT SUPPLIES

#### FOR THE CLASSROOM

We carry a complete line of supplies for 21 different crafts. Materials, tools, patterns and instructions for all crafts available for immediate delivery. We offer you high quality merchandise at reasonable prices and prompt, efficient service.

Give us a try and we will do the rest to place you on our list of satisfied customers.

Send for free listing or 25¢ for complete catalog

Leathercraft  
Metalcraft  
Woodburning  
Corkcraft  
Rubber Molds  
Shellcraft  
Braiding  
Glass Etching  
Feltcraft  
Beadcraft  
Amberolcraft  
Block Printing

#### DEARBORN LEATHER CO.

Dept. A-12  
8625 Linwood Ave., Detroit 6, Michigan

## TEACHER PLACEMENT SERVICE

Many of the Best Schools  
in America Call on  
TEACHERS SERVICE for teachers

At Top Salaries — Register Now

#### THE EASTERN TEACHERS AGENCY

Member N.A.T.A.

200 Sunrise Highway, Rockville Centre  
Long Island, N. Y.  
Write for registration form

#### TEACHERS SERVICE of St. Louis

Free Enrollment. Many Vacancies Reported  
Even During the School Year.  
6642 Delmar, St. Louis 5, Mo. Parkview 3113

Increase your opportunities

Teach in the WEST where SALARIES are BEST.  
If interested in advancement—INQUIRE NOW.

#### CLARK-BREWER TEACHERS AGENCY

107 So. Howard, Spokane, Washington  
Member N.A.T.A.

C. J. Cosil, Mgr.

We recommend for officially reported vacancies only. Member National Association of Teachers Agencies

#### BARDEEN-UNION TEACHERS AGENCY

Room 500, 316 SOUTH WARREN STREET, SYRACUSE 2, N. Y.  
Elementary and Art Teachers in great demand

Specialize in New York State

Established 1874

Traveling Representative

#### TEACHERS WE NEED YOU

For The Best Positions in the U.S.A.  
Unexcelled Service. Largest in the West.

ROCKY MT. TEACHERS' AGENCY  
410 U.S. NAT'L BANK BLDG. WILLIAM RUFFIN, Pres. DENVER, COLORADO

# "THE GREATEST INVENTION SINCE THE WHEELBARROW"

—says one Teacher

Read what your fellow-teachers say about

## FLO-MASTER the fountain pen with the Felt Tip



- "It is the greatest aid to better teaching that I have ever used. Its excellence lies in the fact that the teacher is able to put the teaching facts before the class in a visual way, with a minimum expenditure of time and labor."
- "Best of all, it saves my voice—its dark clear lines speak for themselves."
- "Flo-masters are much neater and easier to take care of than lettering by paint and lettering brushes."
- "I especially like its ever ready manipulation and its permanency—no smear, no blur or blotting."
- "The Flo-master makes such bright clear numbers that even the children in the last row can see very well."
- "The fact that it dries immediately upon application is one of the greatest assets."
- "Saves time a teacher might spend to provide the eye appeal so necessary to effective teaching."
- "Gives a busy teacher more speed in her too short time for getting things ready."
- "Before I began using a 'Flo-master', making charts was a task! But now, with this ever even flow pen, it is no task at all!"
- "Indispensable in the whole teaching program. I wonder how I ever taught without one."

**YOU, TOO,** will be delighted with the Flo-master. It writes on any surface—plastic, wood, paper, metal—with broad lines or thin lines—heavy or light. The flow of ink is accurately controlled by the pressure on the felt tip. Flo-master Inks in eight colors are instant drying, waterproof. The Flo-master is available at stationers or school supply houses.

### A FEW USES OF THE FLO-MASTER

8 X 7 =

1	ONE	
2	TWO	
3	THREE	

FLASH CARDS

CHARTS



DECORATING

POSTERS

OTHER USES: marking athletic equipment, over-shoes, etc., lining blackboards, marking calendars, clocks, games.

**FREE**

Bulletin shows scores of ways teachers are using the Flo-master in classroom instruction. Write for your copy to:



**CUSHMAN & DENISON MFG. CO.**

Dept. J-1

153 West 23rd Street, New York 11, N.Y.

## Third Grade Mural

(Continued from page 26)

### A MURAL FOR THE THIRD GRADE

For a third grade mural developed in the Metcalf Elementary School at Illinois State Normal University, the following art materials were used:

- Manila paper 12x18 inches for preliminary sketches.
- White wrapping paper 30 inches wide and nine feet long.
- Colored chalk (three boxes of 12 assorted colors).
- Scotch tape to fasten the mural paper to the chalk board while the children were working.

The mural was introduced to the third grade through an informal discussion about possible art activities. The circus, sports and fairy tales were mentioned by the children. A vote was taken and summer sports was chosen as the mural theme. A space on the bulletin board at the back of the room was selected by the class as the spot for the finished mural.

Manila paper was passed out to the children for them to make individual sketches of the different sports. Then the teacher led a general discussion about the mural theme in order to determine which sports were to be included. The children agreed upon five — baseball, sailing, swimming, horseback riding and fishing.

### CENTER OF INTEREST

Baseball, the most popular sport, was chosen as the center of interest and allotted the central section of the mural paper (Figure 1). As a result of the discussion most of the children were stimulated to start new sketches.

The teacher helped the children tape their mural paper to the chalk board. Then they continued work on their individual sketches (Figure 2). Only the most important players were sketched to give a symbolic approach rather than a realistic one which would have required 18 baseball players in the mural. The batter as sketched by Randy reveals a good feeling for the swing of the bat (Figure 3).

As the children finished their individual sketches they went to the mural

TO COMPLEMENT THE CREATIVE HAND OF TEACHER AND PUPIL

## Bergen Brushes

are essential!

FLAT SHOW CARD BRUSHES  
Series 45 Finest selected hair that works to a chiseled edge on full square edges.

ROUND EASEL BRUSHES  
Series 700 Long handled brush. Very best selected quality genuine camel hair suitable for easel paint or tempera. Hairs are firmly set work to a long point.

SABLE WATER COLOR BRUSHES  
Series 149 A fine red sable brush created to meet the most exacting demands yet reasonably priced.

Available  
all sizes,  
00 thru 12.

Send for special catalog  
of brushes for schools  
and colleges. Write  
direct to Dept. J-2  
BERGEN BRUSH SUPPLIES  
LYNDHURST, N.J.



HOTEL *Martha Washington*

World's Finest Hotel

**EXCLUSIVELY  
for Women**

Comfortable  
Convenient  
Congenial

Your stay at the Martha Washington, whether it be a day or a week, will be a memorable occasion on your visits to New York City. For over 50 years, the Martha Washington has built a reputation of congeniality and comfort that is unsurpassed today. Conveniently located to shopping (1 block to 5th Ave.), theatres, churches and all points of interest.

Special  
Weekly Rates



30 EAST 30TH STREET  
NEW YORK 16, N.Y.

Near Madison Ave Murrayhill 9-1900  
Write D. B. MARTIN, reservation manager

JUNIOR ARTS AND ACTIVITIES

paper and drew their subjects in the space allotted them by the group. The teacher reminded them that filling space on mural paper was as important as filling space in their individual sketches. When the subjects were sketched to the satisfaction of the group, the children colored the mural with chalk. To relieve the crowded conditions at the mural, each child was given a piece of manila paper to keep at his desk. They took turns working on the mural and drawing individual pictures (Figure 4).

#### EVALUATION OF THE MURAL

The children stopped work on the mural before it was finished and discussed it (Figure 5). They decided that it was spotty in color and that the various subjects were too isolated. One child suggested that the colors on one side of the mural might be repeated on the other side. Discussion revealed that repetition of color would give better balance and tie the subjects more closely together. Overlapping of neighboring subjects was also considered. The children carried out the suggestions of the group and then considered the mural finished.

In the general discussion that followed each section was evaluated—as to size of the objects, color relation and how well each section related to other sections as well as to the entire mural. The group concluded that the sand of the swimming beach should be colored in more heavily; the baseball players in the center of interest should be outlined in black and the trees on the mountains should be darkened to make them stand out more effectively. The group made the changes and completed the mural (Figure 6). It then was mounted on black paper and placed on the bulletin board (Figure 7).

The mural was a valuable experience for the children because it provided an opportunity for them to work closely with other children in their creative expression. The teacher's encouraging and constructive attitude was communicated to the children and throughout the development of the mural the children praised one another's work. This praise of one another's work became a foundation for appreciation of the individual's contribution to a group activity.

In their chalk work on the mural paper the children had the opportunity to enlarge and transfer their original small sketches. This helped to strengthen design principles and give a better understanding of the need for organization in a group activity.

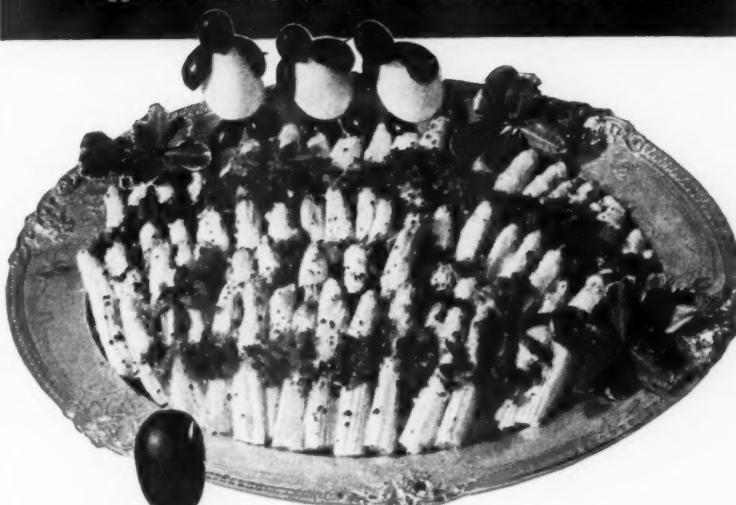
The group discussions promoted critical thinking on the part of the individual child and did much to

build up sound judgment in response to problems that had to be solved.

Completing and evaluating this mural with the criteria the children had set up at the beginning strengthened their understanding of democratic procedure and their sense of self-esteem. Nothing can take the place of art. The experiences give release from tensions and provide a sure way of achieving healthy growth in the child. •

## NEW HORIZONS FOR TEACHERS

Suggestions we hope you will find interesting and useful



## Penguin Eggs

For your own entertaining at home when you want to do something out of the ordinary to delight your guests

**Easy to make**—Penguins are simply a hard boiled egg, 3 colossal black olives and 5 tooth picks.

**Be sure** the olives are the "colossal" size and, if you can get them, it's nice to have them already pitted.

**Each penguin** requires a whole olive for head, halved pitted olives for feet and flippers. Peel hard boiled eggs and chill for firmness. With 2 tooth picks make legs and affix feet. Put 3rd pick into

back, slantwise, to form tripod so bird can stand alone. Stick 4th pick through egg to hold on flippers. Run 5th pick through olive on the slant so one end sticks out for a beak and spear other end into top of egg for head.

**The Salad** is white jumbo (or green) asparagus. Use French dressing with finely chopped pimientos and piccalilli.

**According to occasion**, have bird hold aloft heart, birthday candle or flag.

The refreshing, long-lasting flavor of delicious **WRIGLEY'S SPEARMINT GUM** gives you a pleasant little pick-up. And the smooth chewing helps relieve nervous tension. Just try it sometime.





CRAFTSMAN SUPPLY HOUSE  
SCOTTSVILLE, N.Y.

### Just Off The Press . . . GIANT HANDBOOK OF HANDICRAFTS

LeisureCrafts is celebrating their 50th Anniversary. The new giant Anniversary catalogue has more than 100 pages . . . thousands of items. It contains complete information and prices on supplies for Leathercraft, Metalcraft, Ceramics, Textile Colors and more than a score of other handicrafts.

Send 25c in coin or stamps to cover handling and mailing. Money refunded with your order of \$5.00 or more.

Special consideration given to institutional inquiries.



**SEND NOW!**  
for this  
valuable,  
informative  
handbook  
Dept. J-7

**LeisureCrafts**  
907 So. HILL ST., LOS ANGELES, CALIF.

### TEACHERS! BORROW \$50 to \$600 BY MAIL

#### QUICK! — EASY! — PRIVATE!

If you need money — any amount from \$50 to \$600 — cut out and mail this ad for complete details of confidential **BORROW BY MAIL** plan. No co-signers, no endorsers. Completely private — no one need know — many friends will not know you are applying for a loan. Mail the loan in the privacy of your own home **BY MAIL** on your signature only . . . Repay in convenient monthly installments — not necessary to pay on principal during summer vacation if your salary stops! Full details mailed in plain envelope. Cut out and mail this ad today! State Finance Co., 323 Securities Bldg. Dpt. G154, Omaha 2, Neb.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

Occupation \_\_\_\_\_

Age \_\_\_\_\_

Amount you want to borrow \$\_\_\_\_\_

### Fun With Wood

(Continued from page 31)

on a large box in which they have placed the scrap wood. On looking in the box you see many types of wood which the children thought usable—parts of orange crates, cigar boxes, cheese boxes, crating boxes and sawed-off bits from repair jobs or hobby work. Handle the pieces of wood and discuss their possibilities.

Next all available wood-working tools should be displayed and discussed. Simple and inexpensive tools like knives, nut-picks, nails and razor blades may be used as well as chisels, rasps, hammers, saws, drills, sandpaper, planes and linoleum carving tools. Fewer and less sharp tools are most suitable for young children. Other materials such as yarn, raffia, wire, enamel paint and water paint should be assembled on the tables for the children to use.

By allowing the children to select the tools they wish to use, each will discover new ways of creating textures and designs on the wood. You will find some children sawing off the corners of their block of wood. Others will cut nicks in the edges, while others will bevel and sand.

You may ask what has been gained from such activity? The best answers are those that come directly from the children. For example, at the beginning John wasn't very good at sawing but he soon discovered how to saw properly. Mary discovered how to stain a tray that she planned to make of wood. Jim hammered a design of nails that he decided to use on a paper weight.

Each child began to realize the many uses of wood and to store up ideas for future use in creating objects of wood. Something happened to the child which he didn't notice—he developed physically. He had to think about his job. He also became resourceful in using materials and tools, and he developed a desire to know more about wood and to respect its usage.

By this experimentation, emphasis has been placed on the most important goal in art education—the development of the child rather than the end product. Try experimentation. It's fun and it's educational. •

### Educational Music Materials



Make music exciting to children with interesting new material, new ideas from E.M.B. You get the most material, the best material and get it quickest from E.M.B. — rhythm, pre-band, music stories, folk dances, singing games, work books, children's operettas, choruses.

Educational Music Bureau provides school music materials for all ages, all occasions, all needs, all grades of difficulty.

Write for your copy of the big, new 1951 E.M.B. GUIDE. It is the most complete listing of school music materials of all publishers available.

**EDUCATIONAL MUSIC  
BUREAU, Inc.,**

30 E. ADAMS ST., CHICAGO 3, ILLINOIS

JUNIOR ARTS AND ACTIVITIES

# STOP

## AND CHECK THIS LIST...



Take advantage of our special service plan.

Order all your subscriptions

NOW at ONE TIME—at the combination and club rates for JUNIOR ARTS & ACTIVITIES and your other favorite magazines!

You'll enjoy both the saving and the convenience.

Use the club rates when ordering more than one magazine from the list.

	Price Alone	Club Rate	Price with JUNIOR ARTS
AMERICAN CHILDHOOD	\$4.00	\$4.00	\$7.00
AMERICAN GIRL	2.50	2.50	6.00
AMERICAN HOME	2.50	2.50	6.00
AMERICAN MAGAZINE	3.00	3.00	6.50
CHILD LIFE (Teachers*)	3.00	3.00	6.50
CHILDREN'S ACTIVITIES	4.00	4.00	7.50
CHILDREN'S PLAYMATE	2.00	1.75	5.50
COLLIER'S MAGAZINE	5.00	5.00	8.50
CORONET	3.00	3.00	6.50
EDUCATIONAL MUSIC MAGAZINE (Quarterly)	1.50	1.50	5.00
ETUDE	3.00	2.75	6.25
GOOD HOUSEKEEPING	3.50	3.50	7.00
GRADE TEACHER, THE	4.00	4.00	7.00
INSTRUCTOR, THE	4.00	4.00	7.00
JACK AND JILL	2.50	2.50	6.00
MODERN INSTRUCTOR, THE (Can.)	3.00	3.00	6.50
NATURE MAGAZINE	4.00	4.00	7.00
NEWSWEEK (Teachers only*)	4.50	4.50	8.00
OPEN ROAD (12 Iss.)	2.00	2.00	5.50
PARENTS' MAGAZINE	3.00	2.75	6.25
PATHFINDER	2.50	2.50	6.00
POPULAR MECHANICS	3.50	3.50	7.00
READER'S DIGEST	3.00	3.00	6.50
SCHOOL ARTS	5.00	4.75	8.00
SCIENCE DIGEST	3.00	3.00	6.50
STORY PARADE	3.00	3.00	6.50
TODAY'S HEALTH (Hygeia)	3.00	3.00	6.50
WEE WISDOM	2.00	2.00	5.50
WOMAN'S HOME COMPANION	3.00	3.00	6.50

\*Show name of school and grade taught.

----- Fill out this coupon now, while you're thinking about it! -----

**JONES PUBLISHING CO.**

542 North Dearborn Parkway, Dept. NPD  
Chicago 10, Illinois

- Please send me JUNIOR ARTS & ACTIVITIES for:  
 One year at \$4.00    Two Years at \$7.00    Three years at \$10.00  
 Please send the following magazine combinations or other magazines.

I enclose \$.....

Name .....

City and Zone .....

Address .....

State .....

chil-  
mate-  
M.B.  
l, the  
quick-  
rhythm,  
folk  
work  
ettas,

u pro-  
erials  
s, all  
culty.

big, new  
the most  
ic mate-  
le.

JSIC  
LINOIS

# FREE

- Window Picture
- Blackboard Border
- Colorful Poster

To introduce Ann Marie's TEACHER-PLANS, the art and activity service thousands of teachers depend upon each year to supply new, interesting and different ideas, we will send you any ONE of the above projects. Or, if you want to receive all 3 projects, send 10c.

ANN MARIE, Dpt. C-36, 5932 Newburg Av., Chicago 31

## IDEAS FOR CLASSWORK



BOOK  
ON  
ART  
CRAFT

How to decorate  
burnt wood etchings,  
glorified glass  
plaques, mirror pictures,  
pre-designed  
sketching boards, etc.

Write to Dept.  
JA 2-52

Thayer & Chandler, 910 W. Van Buren St., Chicago 7

FOR FUN OR PROFIT

LEATHERCRAFT,  
TEXTILE PAINTING,  
COPPER FOILING,  
WITS, PROJECTS,  
TOOLS, SUPPLIES.

SEND 25¢ FOR OUR BIGGEST CATALOG YET

RUSSO for ALL LEATHER & CRAFT SUPPLIES!

25¢ REFUNDED WITH 1ST ORDER

AMERICAN HANDBRAIDED SUPPLIES Dpt. 2J 245 S. Spring, Los Angeles 12, Calif.

## Embroider STAMPED LINENS

Buy Direct from Manufacturer and Save

FREE  
26-Page  
CATALOG

Over 200 original designs stamped on Seamless Tubing Pillow Cases, Scarfs, Luncheon Sets, Banquet Cloths, Show Towels, Baby Articles, etc. Write:

MERRIBEE ART EMBROIDERY CO.  
Dept. T, 786, 22 W. 21st St., New York 10

### Make Your Own

Shell Jewelry and Novelties  
For the Best in Shellcraft Supplies

### THE NAUTILUS

Dept. A P.O. Box 1270  
FREE CATALOG SARASOTA, FLA.

### WANTED

TEACHERS to  
secure members

Free buttons and PICTURE for School.

### BIBLE-READING CLUB

257 W. 68th St., Apt. 1-E, N. Y. C. 23

## LEATHER



## HANDICRAFT KITS

Complete popular priced line suitable for every age group. Made from quality tooling leathers.

AVAILABLE ONLY THROUGH YOUR  
HANDICRAFT SUPPLY HOUSE

Write us for name of distributor nearest you.

**ARROW**  
LEATHER GOODS MFG. CO.

## First Grade

(Continued from page 40)

will begin to use a "base line." He draws a green or brown line and on this stands the house, trees and people. Sky will be represented by a strip of blue at the top of the paper. This shows a big step forward in the child's development. He now begins to organize and control what goes into his picture. The use of the base line is considered a good indication of reading readiness.

From the very beginning, refrain from correcting the child's picture. Do not tell him to "make the sky meet the grass" as it looks to us or show him how to draw an object. Avoid stick figures or simplified drawings for illustration. Don't use hectographed pictures and color books. A child may try to copy these simplified pictures. He will not be able to make them to his satisfaction and so becomes disturbed in his own way of expression. He soon loses confidence and says, "I can't draw." This is harmful to the child. •

## Collages

(Continued from page 36)

possible expressions — such as the circus, the jungle, a trip, a garden, a game.

The collage medium offers an unusual opportunity for developing judgment in selection and placement. The child can tear or cut a shape of paper, try it, try another color, move it up or down, use it or discard it. He may lay out the entire picture and shift the pieces before fastening them.

Discussing the possibilities will lead to more intentional and refined results. Point out contrasts and balance in color, texture, size and shape in relation to the quality of the picture. For instance, a piece of foil may be compatible to the character of a sunshiny garden; in a dark storm, the foil provides a contrast. The child should learn to think why he uses a special material: because it is soft like a cloud, or red and he wants a red sun, or square and everything else is rounded. The teaching advantage is obvious, for the component parts of the picture are flexible and may be explained and integrated as desired.

The child's manual skills are exercised via the collage medium. His design awareness and sense of order is developed and his tactile senses sharpened. There is also more freedom from imitative expression and opportunity for individual invention. As in all classroom art projects, the relationships to the world around the child are apparent. The fact that art is not an isolated area should never be forgotten. •

STATEMENT OF THE OWNERSHIP,  
MANAGEMENT, AND CIRCULATION  
REQUIRED BY THE ACT OF CON-  
GRESS OF AUGUST 24, 1912, AS  
AMENDED BY THE ACTS OF MARCH  
3, 1933, AND JULY 2, 1946 (Title 33  
United States Code, Section 233)

OF JUNIOR ARTS & ACTIVITIES, published monthly except July and August at Chicago, Ill., for Oct. 1, 1951.

STATE OF ILLINOIS] ss  
COUNTY OF COOK ] ss

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Jones Publishing Co., 542 N. Dearborn St., Chicago 10, Ill.; Editor, Dr. F. Louis Hoover, 542 N. Dearborn St., Chicago 10, Ill.; Managing Editor, B. L. Munson, 542 N. Dearborn St., Chicago 10, Ill.; Business Manager, G. E. von Rosen, 542 N. Dearborn St., Chicago 10, Ill.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual member, must be given.) Jones Publishing Co., 542 N. Dearborn St., Chicago 10, Illinois. Stockholders: G. E. von Rosen, 542 N. Dearborn St., Chicago 10, Illinois

3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.)

G. E. von Rosen

Sworn to and subscribed before me this 8th day of October, 1951.

(SEAL) Betty Lou Munson  
(My commission expires March 10, 1954)

JUNIOR ARTS AND ACTIVITIES



FOR YOUR CREATIVE  
ARTS PROGRAM

## Brilliant, Quality Colors THE ECONOMICAL WAY

Simply mix concentrated ALABASTINE Dry Powder ART COLORS with water as needed. No waste, no bulky liquids to buy — just pure color. Full range of **fourteen** vivid colors and white conveniently packed in one-pound containers with handy pour-out attachment.

### MADE ESPECIALLY FOR SCHOOL USE

Easy to Mix and Blend  
Smooth, Free Flowing  
Complete, Even Coverage

Quick Drying  
Never Freezes, Never Spoils  
Exceptionally Opaque

## Convertible To Finger Paints

Just add an equal amount of ALABASTINE FINGER-TIP to any desired color in solution to produce a finger paint that has fine, easy to work body and excellent holding qualities. ALABASTINE FINGER-TIP is made expressly for use with ALABASTINE ART COLORS. No extra paints, no extra color series to buy when you team up ALABASTINE ART COLORS with ALABASTINE FINGER-TIP. Packaged in one-quart jars.

## Art Color School-Pak

ALABASTINE ART COLORS are also available in the SCHOOL-PAK consisting of nine liberal size cans—a complete outfit of the most popular shades ready for instant use.

ORDER FROM YOUR  
SCHOOL SUPPLY DEALER

ALABASTINE PAINT PRODUCTS

DIVISION OF CHICAGO BRONZE AND COLOR WORKS—2675 W. Grand Ave., Chicago 12, Illinois

**CONSISTENTLY  
FAITHFUL TO ART  
EDUCATION**



Open new doors for creative expression with <sup>\*</sup>Prang <sup>\*</sup>Crayonex Crayons. The original three-way medium for use on paper, wood or fabric. You can get the shining black gift packages of Crayonex in a variety of assortments and sizes for all ages.

#### \* PRANG TEMPERA

The time-proven colors for elementary and advanced projects, ideal for posters, murals, decorations and any expression work.

#### \* PRANG WATER COLORS

The first and still the finest colors for sparkling pictorial representation. Unexcelled for smoothness, brilliance and easy mixing.

#### POSTER PASTELLO

Perfect for rapid color sketching, free expression and demonstration purposes on paper or the chalkboard.

\*Reg. U.S. Pat. Off.

**Yes,** we want to try these colors that are consistently faithful to Art Education. Enclosed find \$3.25 for which send the following items postpaid to address below: 1351 Tempera Set, 6 jars; Oval 8 Water Colors, 8 half pans; 1056 Poster Pastello, 24 sticks; 326 Crayonex Drawing Crayons, 32 colors, including gold, silver and copper.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Dept. JA-22

**Is your payment attached?**

ers that  
o Art  
which  
o al-  
; Ov-  
Poster  
neing  
silver

d?